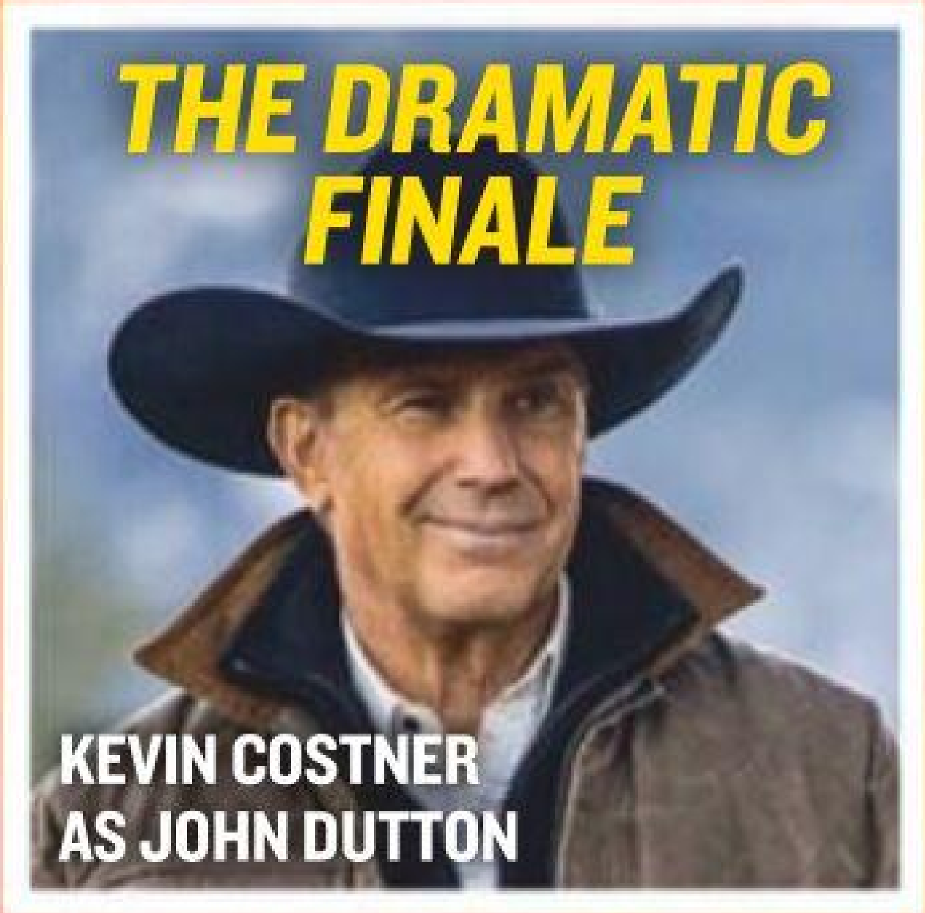
BEST OF YELLOWSTONE

FROM THE EDITORS OF
TV GUIDE

THE DRAMATIC FINALE



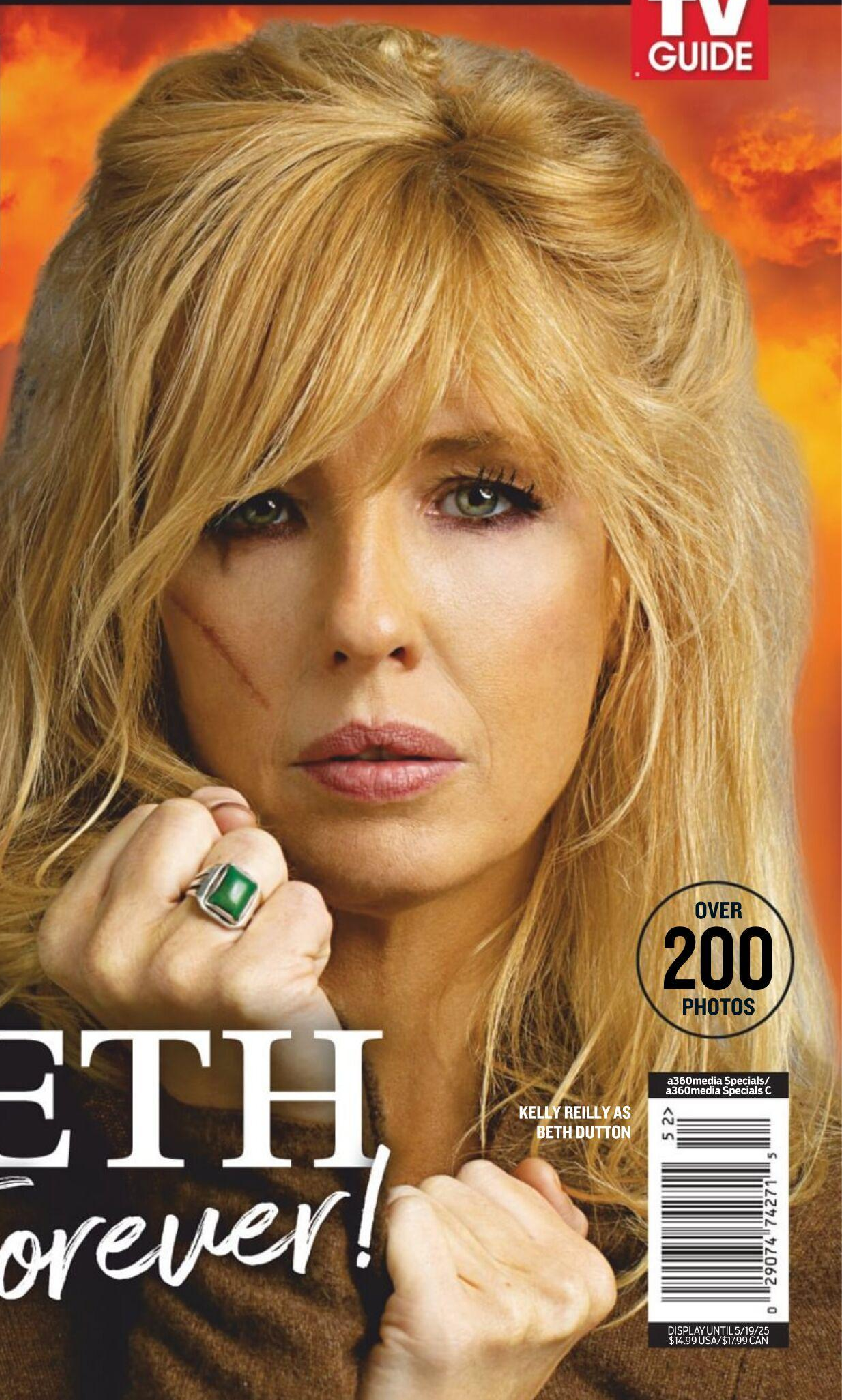
KEVIN COSTNER AS JOHN DUTTON

HOW SHE AVENGED HER DADDY'S MURDER

PLUS!

COLE HAUSER AS RIP

HER PASSIONATE WILD WEST LOVE STORY



BETH *Forever!*

KELLY REILLY AS BETH DUTTON

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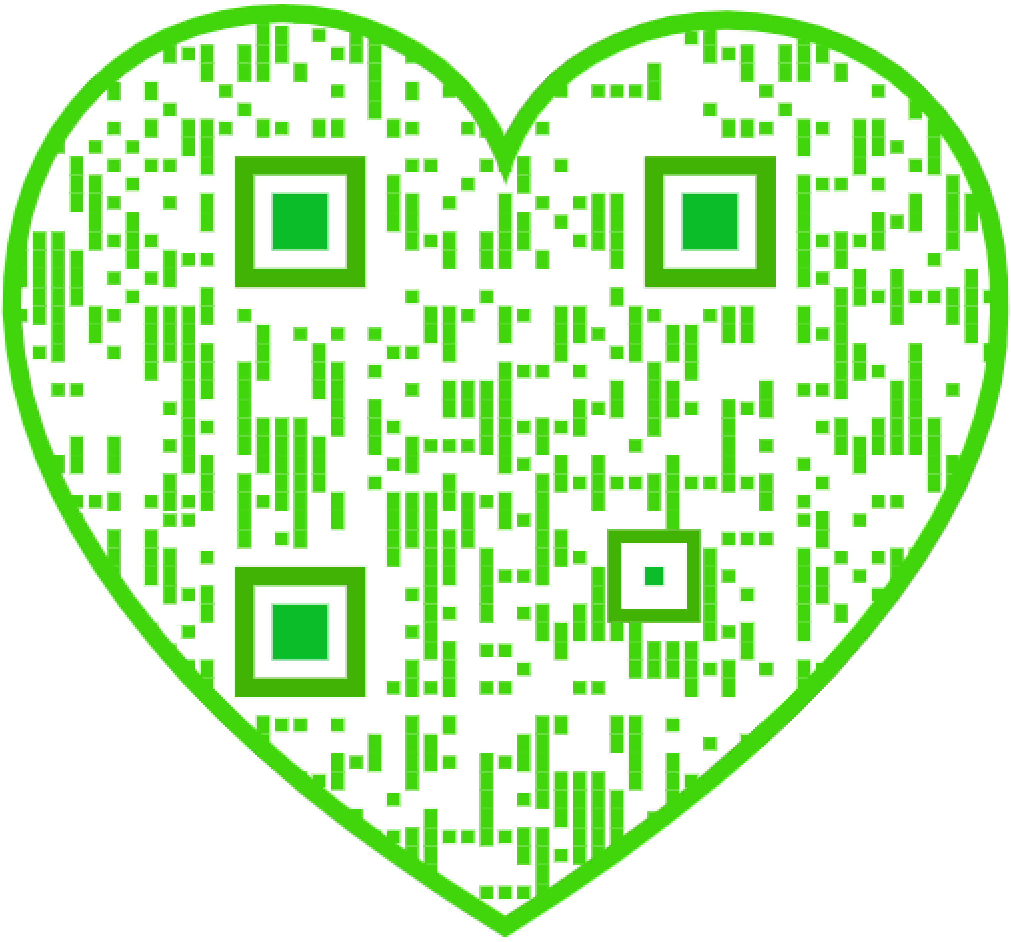

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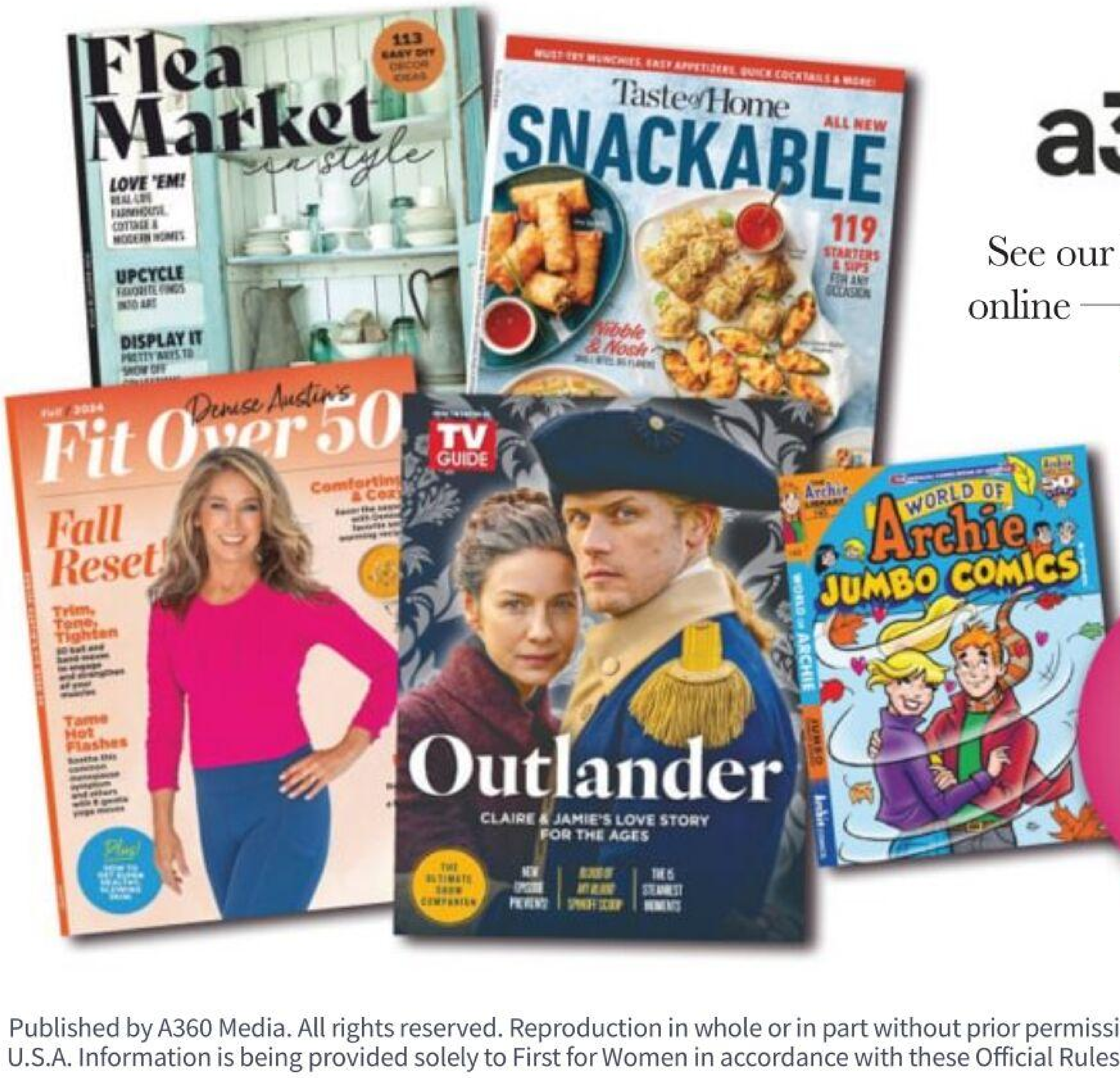
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The *Yellowstone* heroine has always been ready for her close-up.

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> **"[DADDY,] WE WON. IT BREAKS MY HEART THAT I HAD TO LOSE YOU TO DO IT.**
>
> **—BETH DUTTON**

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"For someone with no spine, you've sure got a lot of balls." Beth knows how to deliver words that sting. Here are her best proclamations.

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ALL IMAGES PARAMOUNT NETWORK, EXCEPT WHERE INDICATED

BETH *Forever!*

> **I'M NOT A BETHANY… I'M A BETH.**
>
> —BETH TO A FELLOW JAIL DETAINEE
> SEASON 5, EPISODE 4

BETH *Forever!*

> **WOMEN CAN'T TALK TO MEN ABOUT THEIR PROBLEMS, BECAUSE THEY JUST TRY TO FIX 'EM.**
>
> **—BETH TO RIP**
> **SEASON 5, EPISODE 13**

HELL HATH NO FURY LIKE BETH

Why we love watching Kelly Reilly portray John Dutton's dutiful, fiery daughter, who used her wit and her fists to come out on top

BY **KATE HAHN**

FINANCIAL WHIZ AND scheming businesswoman Beth Dutton, played with steely sensitivity by Kelly Reilly, is a brash and beautiful rule-breaker with a taste for whiskey, cigarettes and cutting one-liners. The only daughter in a rich ranching clan, she burned through the entire run of *Yellowstone* fueled by fierce loyalty to her gruff dad, John (Kevin Costner), and his violent and obsessive quest to keep the family's Montana land. Her love was so deep that she ended the series by avenging his murder.

In a TV landscape laden with badass women, Beth scorched a path like no other. She has the courage and sense of destiny of *Game of Thrones*' Daenerys Targaryen. So what if she travels by private jet instead of dragon? She has *Sex and the City*'s Samantha Jones' magnetism and witty dismissal of arrogant men—the dirty looks she shoots over dirty martinis could wither an olive garnish, or other things. She has the strategic mind of *How to Get Away With Murder*'s Annalise Keating. (Think you know what she's really got planned? You don't.) And she has the clutch fighting skills of *The Walking Dead*'s Michonne. Hey, if those two teamed up, they might just end the zombie apocalypse.

In the fight for the ranch, the enemies were land developers and the local Native American tribe. No one was ever safe—on either side. Beth was beaten up, shot and nearly killed by a bomb that was part of an assassination attempt on the entire Dutton family. She survived it all. But in the top of the series' final six episodes, John, by then the governor of Montana, was taken out in a hit instigated by his adopted son, Beth's brother and longtime nemesis, Attorney General Jamie Dutton (Wes Bentley). You wouldn't think Beth could reach another level of fury, but she did.

Watching Beth express her rage was always cathartic. She started bar fights, including one with an out-of-town woman who flirted with Rip; delivered scathing verbal takedowns of Jamie, arrogant CEOs, smug liberals and city-slicker interlopers; and threw enough glasses against the wall to make a Waterford Crystal collector cry. These are things the average person might imagine doing, but for good reason we keep our fists unclenched, our mouths shut and dutifully put our drinkware in the dishwasher.

But we don't have Beth's special brand of anger, which was kindled a long way back. The family land she tried so hard to save was scorched with the Duttons' absolute worst memory. It's where Beth's mom, Evelyn (Gretchen Mol), died in a horseback-riding accident supposedly caused by her young daughter (Kylie Rogers), who was unable to control her own mount. Mrs. Dutton blamed the distraught Beth with her dying breath.

That lifelong childhood guilt was at the root of Beth's sincere dedication to her father. "She feels that she owes him so much; she feels responsible for the death of her mother, [who was] his only happiness, really," Reilly explained

The many layers of Beth, played by Reilly and, as a teen, by Rogers (below right); bottom left: Beth with husband Rip (Cole Hauser)

to TV Guide Magazine in 2023. "She doesn't want the ranch or anything to do with it. She does everything for him. I think as I've played her over the years, I've been very connected to that pain. It's the driving ship of most things that Beth does."

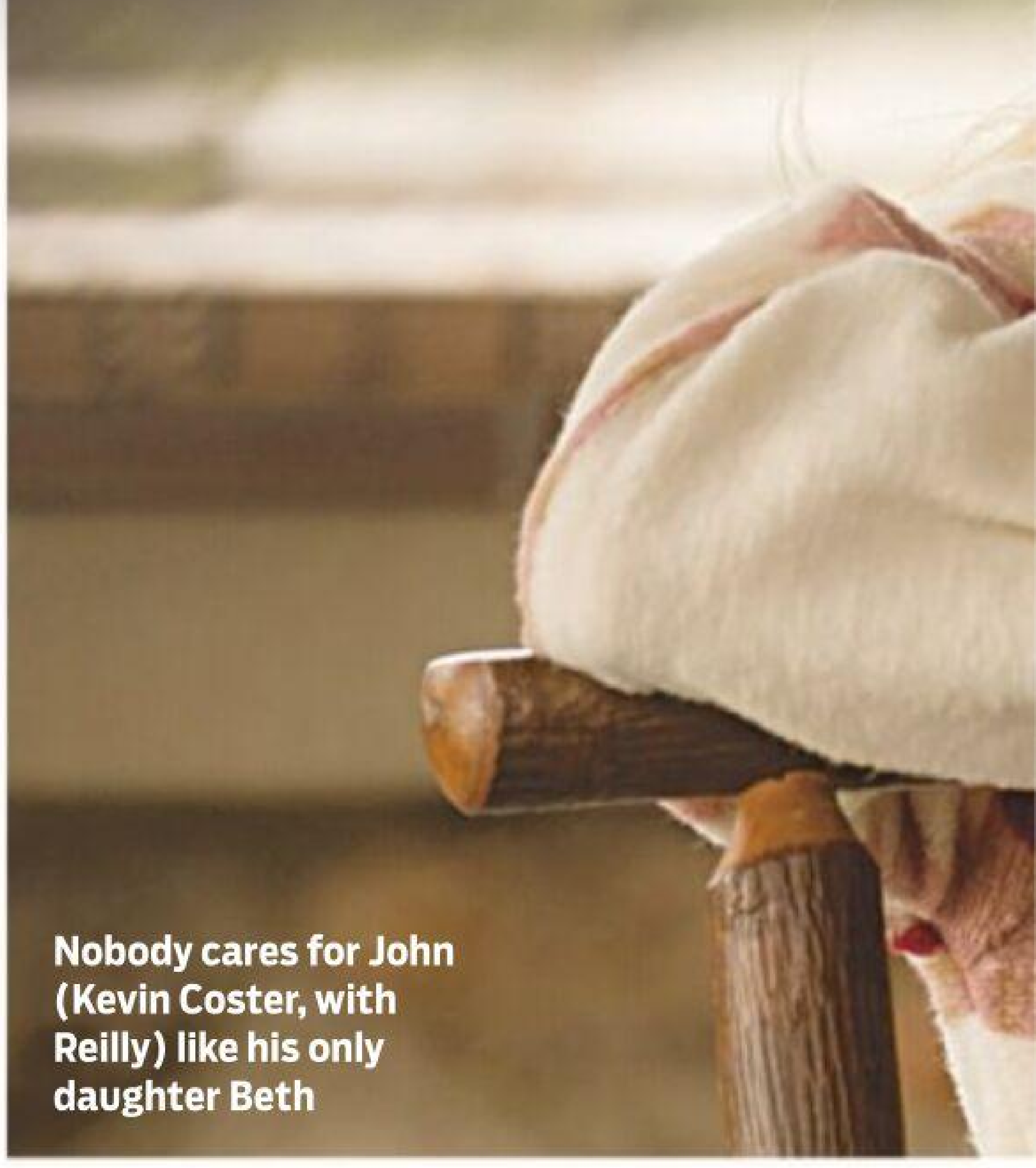
Reilly's connectedness to Beth's wounds has infused the actress' portrayal with a deep empathy and naturalism that keeps this extraordinary woman believable, despite her extreme behavior. In that same interview, Reilly told us that Beth has "moments of pain that she carries. When the audience can see that, you get to see the full gamut of the woman rather than just the weapon."

Reilly always credited show cocreator Taylor Sheridan with providing the writing and backstory that enabled her to approach Beth from the inside out. Her history was a minefield of tragedy, and the loss of her mother was not the only thing haunting the fiery force of nature. Her other aching regret was related to a happier Yellowstone memory: falling in love, as a teenager, with young ranch hand Rip Wheeler (Cole Hauser). The two misfits reunited in the series premiere and married in the Season 4 finale. (Beth, naturally, kidnapped a priest at gunpoint to perform the service.) "She has fully given her heart to him," Reilly told us. She asked him to marry her "with only one condition: You've got to live longer than me because I couldn't live another day without you."

There was a big secret that she kept from Rip, though, and it hurt, bad. Back when they were in high school, she got pregnant. To hide this Dutton family scandal from prying eyes, Jamie took her to a clinic on a nearby Native American reservation, which required sterilization after any abortion. He agreed to it without her permission or knowledge. Beth has raged at Jamie ever since.

Beth also managed to have some closeness with others—even if no friendship bracelets were exchanged. Cowboy Walker (Ryan Bingham) helped her overcome her understandable fear of horses and, at Beth's request, played sad songs on his guitar so she could cry, as she's unable to shed tears for herself. Beth can be the protector too, and memorably stood up for her sister-in-law, Monica (Kelsey Asbille), when she was being racially profiled (and framed for stealing!) in a boutique. And then there's Carter (Finn Little), the young teen she and Rip are parenting, but whom she once forbid from calling her "momma."

Now that is something you just don't see on TV. Motherhood is sacred on television. Sure, the "bad mom" is a trope played for laughs in sitcoms, but not so in dramas like *Yellowstone*. In the world built by Sheridan, Beth's seemingly cold directive to Carter was as much to protect him as her. After all, the person who provided Beth the ember of all her anger was her very own mother. Why risk becoming a mom and potentially repeating that with another child? Plus, the way Beth lives her life means that she might not be there for Carter one day.



Nobody cares for John (Kevin Coster, with Reilly) like his only daughter Beth

Perish the thought of Beth Dutton not being around! But for a minute there in the series finale, it seemed possible. Viewers held a collective breath when, during a long-brewing fight to the death between Beth and Jamie, it seemed like he might get the better of her. When Beth drove a knife into Jamie, ending him and their feud forever, we couldn't cheer. Not because we were sad to see him go; we just couldn't imagine this free spirit confined to a jail cell. But Beth, bloodied and battered as she's been so many times, relied on Rip to dispose of the body at a spot known as "the train station," where the Duttons have dumped their enemies. Turned out she'd had a plan all along. Make it look like Jamie had tried to kill her before fleeing

> “BETH HAS MOMENTS OF PAIN THAT SHE CARRIES. WHEN THE AUDIENCE CAN SEE THAT, YOU GET TO SEE THE FULL GAMUT OF THE WOMAN RATHER THAN JUST THE WEAPON.”
>
> —KELLY REILLY

town to escape punishment for orchestrating their father’s death. Hands washed.

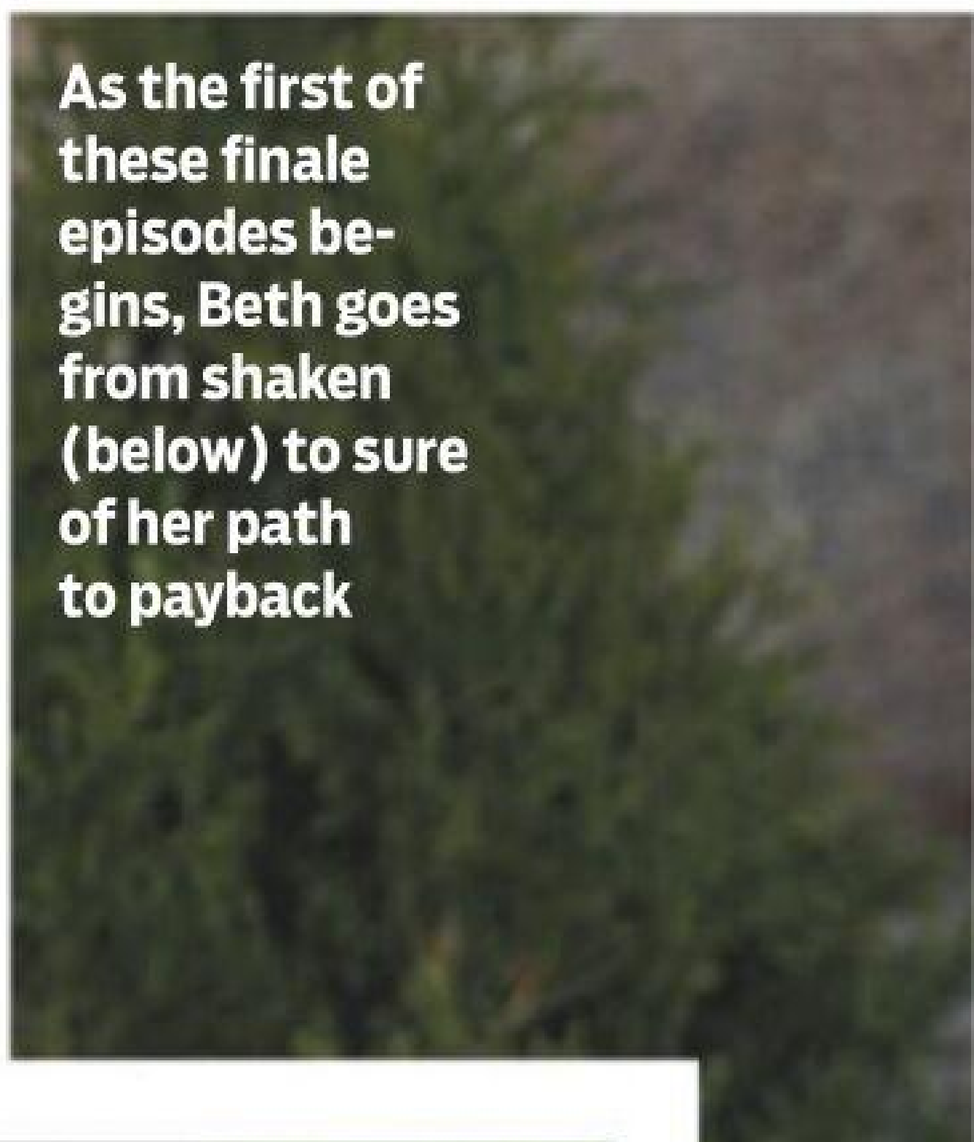
The finale set Beth and Rip free to ride off into the sunset. But, to our great relief, the couple will reportedly star in either a sixth season or a spinoff. Odds for a happily ever after are low. Beth Dutton wouldn’t be Beth Dutton if she didn’t find another place to defend, another battle to fight, another reason to risk her life.

Reilly acknowledged as much to us, saying, “Her appetite for vengeance and retribution is unlike any other character I’ve ever played or seen.” Bring it on.

“DESIRE IS ALL YOU NEED”

HOW BETH TAKES OVER

John Dutton is gone...and Beth will have her vengeance! In the final episodes, here’s how she sets things right.



As the first of these finale episodes begins, Beth goes from shaken (below) to sure of her path to payback

Season 5, Episode 9

What We Saw

We knew even before the tires of Beth Dutton’s Bentley screeched to a halt and she shouted “*Noooo!*” that something was terribly wrong. And, sure enough, her worst suspicions are proven correct: Her father, Gov. John Dutton (Kevin Costner), is dead, reportedly by suicide, on the eve of his impeachment trial. But Beth (Kelly Reilly) knows better: “It was Jamie,” she whispers to her brother Kayce (Luke Grimes) between sobs, signaling the start of her final acts of retribution. In his office, Attorney General Jamie Dutton (Wes Bentley) receives the news with some shock—is this truly what he’d wanted?—before collecting himself to make a tear-filled statement to the people of Montana. It is Beth’s task to spin a plan of vengeance, but first, she tells Kayce, “I need my husband.” She calls Rip (Cole Hauser) with the news: “They killed him, baby. They f---ing killed him.”

Then we’re treated us to a flashback from six weeks prior as Rip and a cowboy crew head to Texas to ensure their herd won’t die of a dreaded bacterium. These beautiful scenes show the hardworking, honest-but-fading nature of cowboy life that John Dutton stood for, which is soon countered by scenes of lawyer Sarah Atwood (Dawn Olivieri) doing a different kind of work—snakily hiring a top-secret “logistical solutions” firm to have John killed and later confirming it for Jamie. Beth knows Jamie has set this wheel in motion, and she will have revenge.

VINTAGE *Beth*

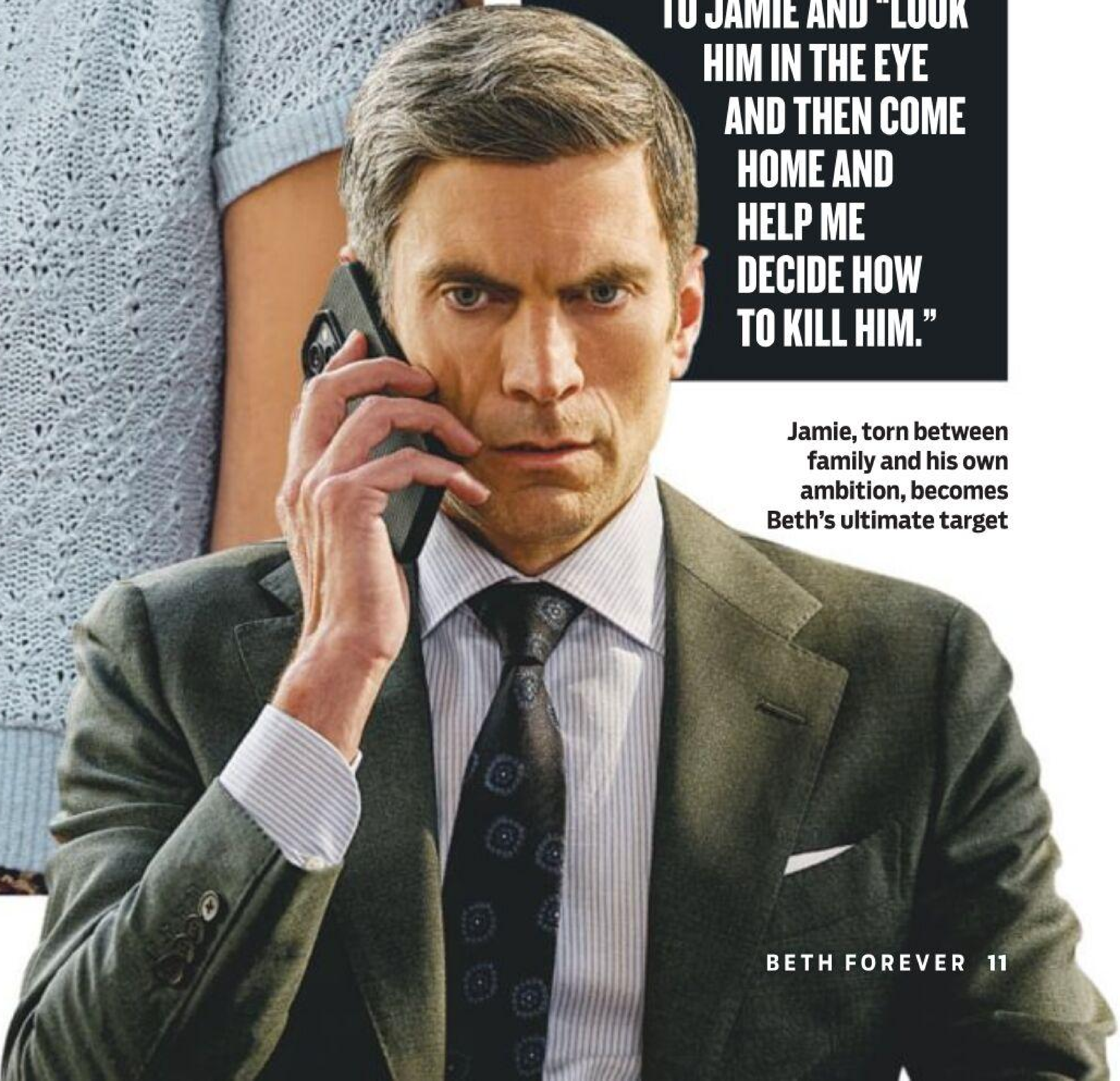
THE WAY SHE TELLS RIP OF HER PLAN TO VISIT HIM IN TEXAS: “I’M GONNA FLY DOWN THERE AND I’M GONNA F--- YOU LIKE I WON YOU IN THE STATE FAIR.”

Beth AT HER BRASHEST

“NO SMOKING!” THE HEAD OF HER COMMUNITY SERVICE DETAIL SAYS. SO BETH PUTS HER CIGARETTE OUT IN AN OLD SODA CAN...AND IMMEDIATELY LIGHTS UP ANOTHER.

Beth AT HER BRAVEST

KAYCE IS HER STOIC ALLY, AND SHE WILL NEED HIS HELP IN HER PLOT. SO SHE SUGGESTS HE PAY A VISIT TO JAMIE AND "LOOK HIM IN THE EYE AND THEN COME HOME AND HELP ME DECIDE HOW TO KILL HIM."



Jamie, torn between family and his own ambition, becomes Beth's ultimate target

“THE APOCALYPSE OF CHANGE”

Season 5, Episode 10

What We Saw

In flashback, we see Teeter (Jen Landon), in her teepee on the range in Texas, waking up with a rattlesnake near her neck. After killing it, Rip realizes they’ve camped on a den of them. Later on, Beth realizes she’ll be dealing with an entirely different kind of snake den—namely, Jamie and Sarah and whatever clandestine crew killed her father.

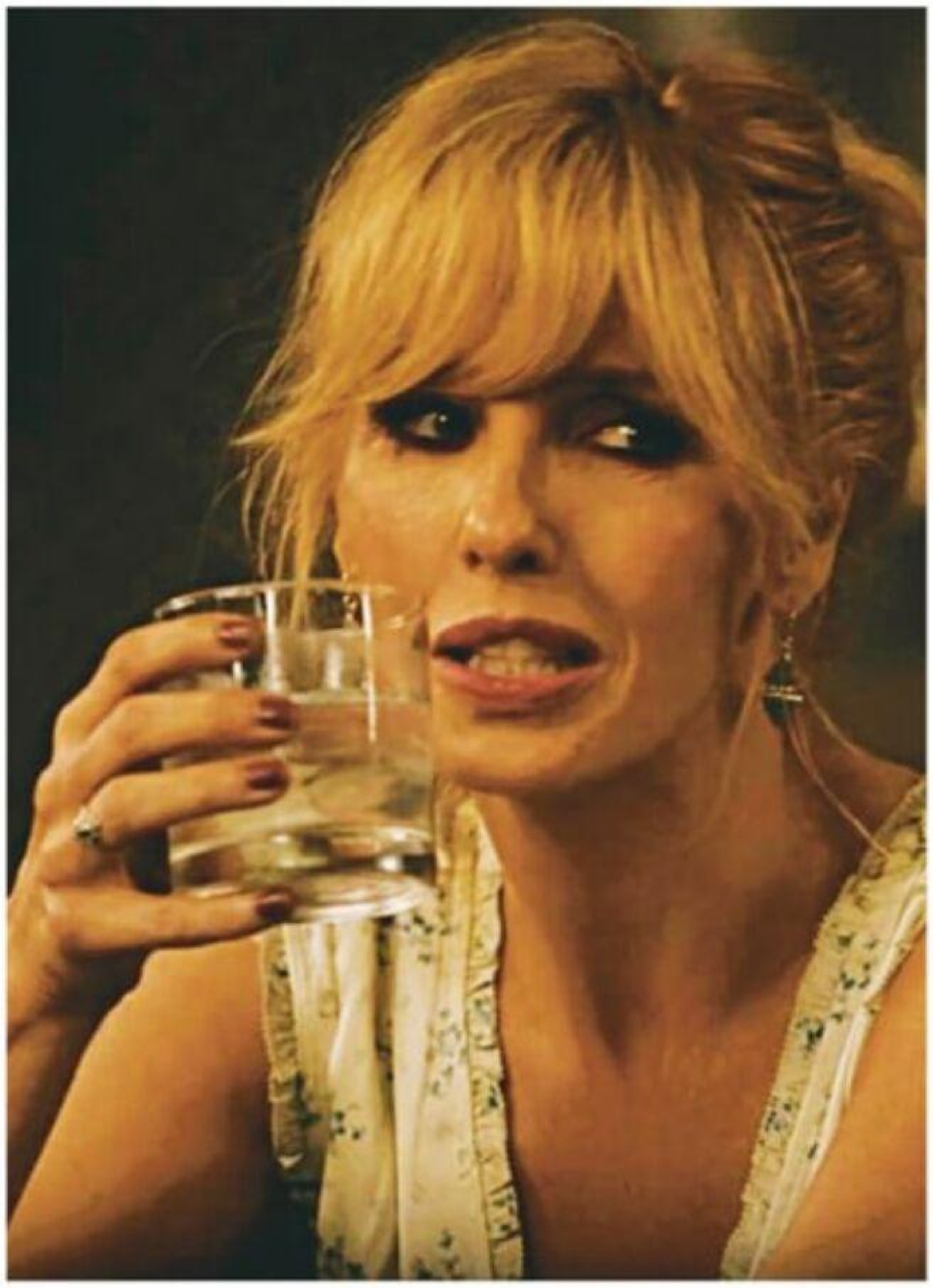
In the Texas flashback, Beth unexpectedly shows up and hijacks Rip for some romantic nights in Amarillo, where Rip realizes she’s planning some kind of future for the two of them away from the craziness of the Yellowstone ranch.

Back in the cruel present, Beth spots Summer (Piper Perabo)—the environmental activist who became John’s lover—still in the house and summarily kicks her out, while Rip comforts an inconsolable Carter (Finn Little). “I wanted to be just like him,” Carter says of the late John Dutton. “Yeah?” Rip answers with a smile. “I’ve seen plenty try. If you do it… well, you’d be the first.”

You could say the same for Beth: After her, they broke the mold. And while Kayce, Monica (Kelsey Asbille) and Tate (Brecken Merrill) move into a new house near the ranch to start a new life, Beth is still tied to the unforgivable sins of the present. Surprising Jamie in his office, she slaps his face again and again, asking him to look at her and admit he wasn’t involved in their father’s death. Jamie can’t—but Sarah Atwood can, and the two momentarily tangle. It is a preview of the venomous violence to come on the show.

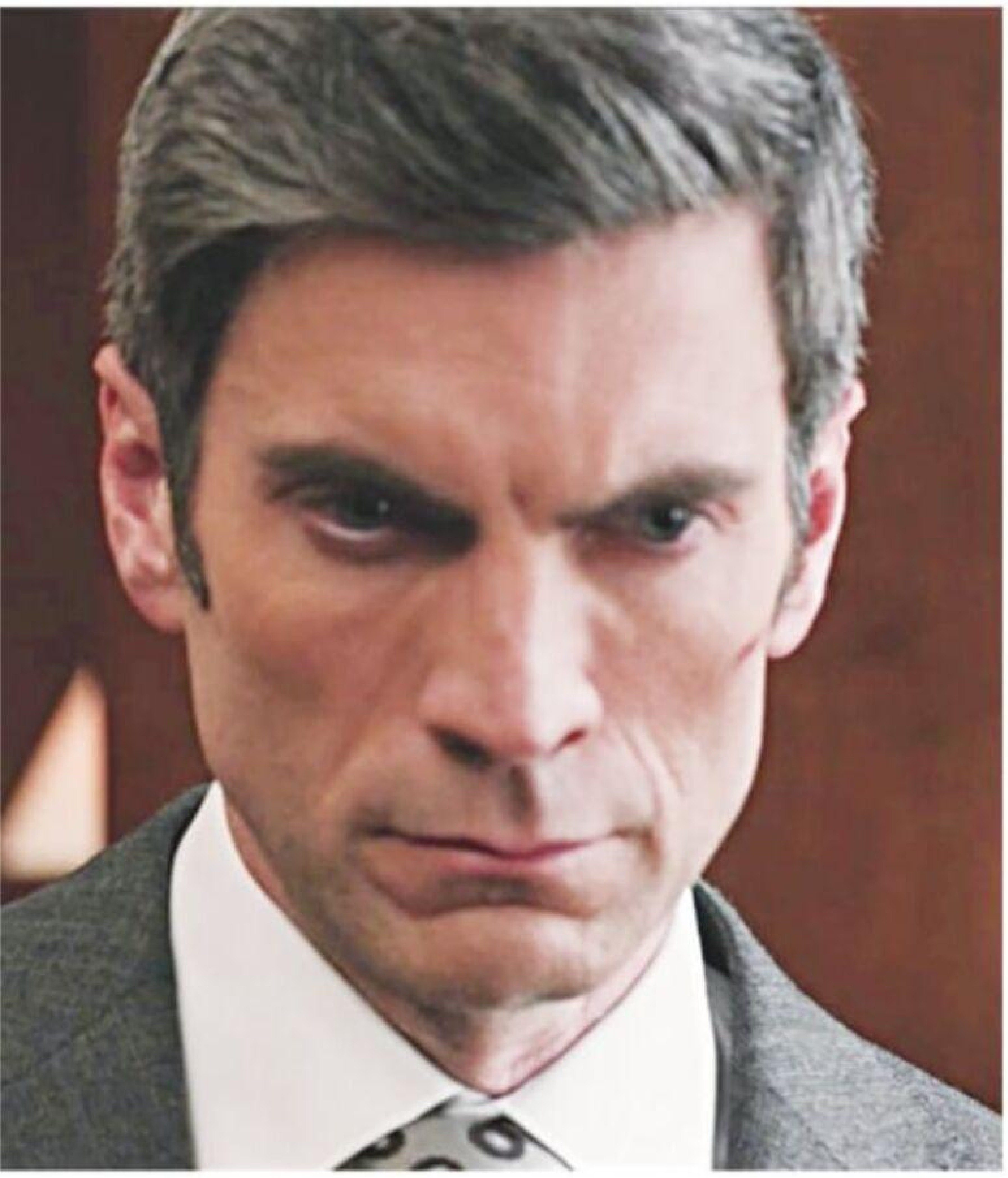
Beth AT HER BRAVEST

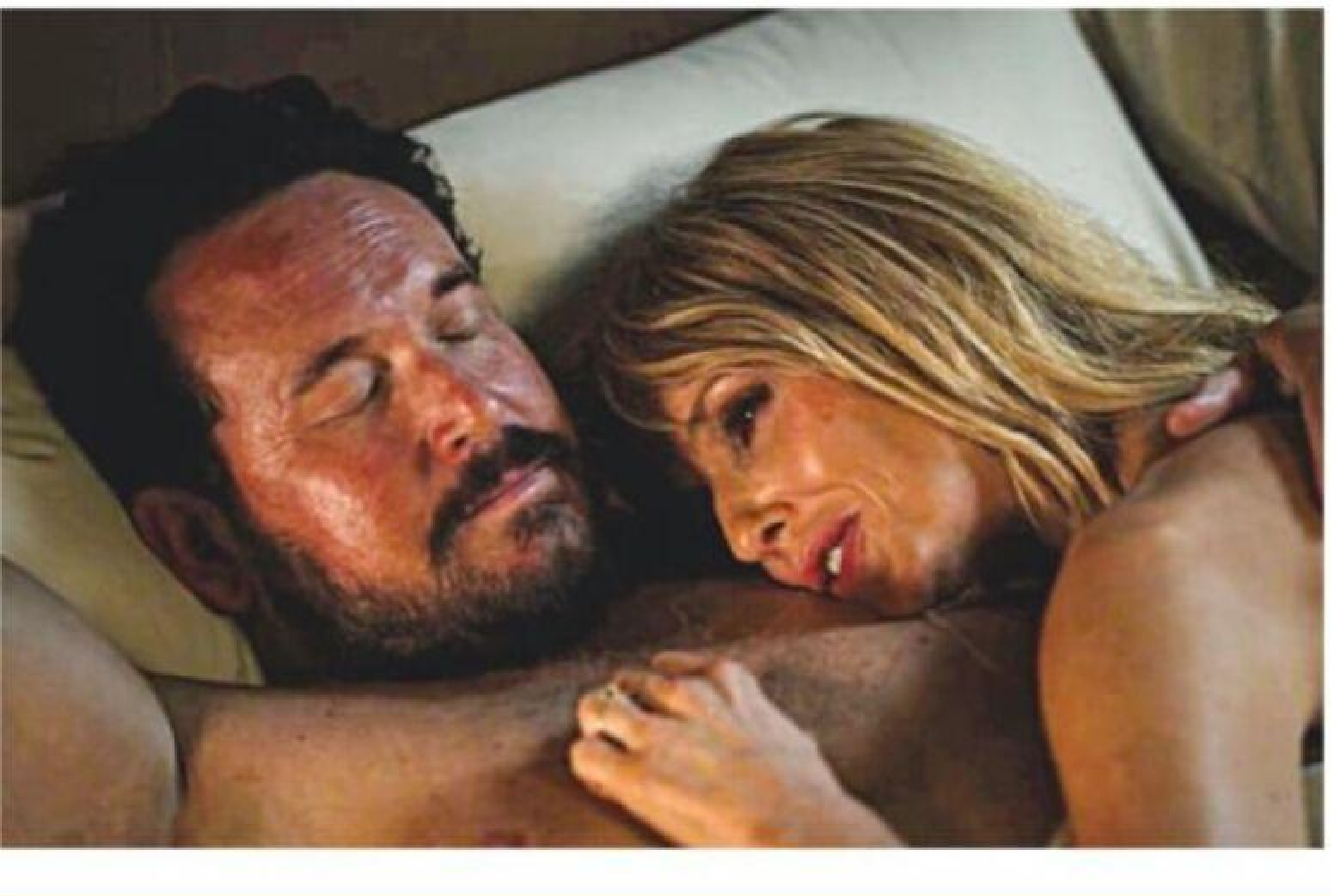
CONFRONTING JAMIE IN HIS OFFICE, CONFIRMING THAT HE WAS BEHIND JOHN DUTTON’S DEATH, SHE FINALLY PROMISES, “I WILL BE THE LAST THING ON THIS PLANET YOUR ROTTEN F---ING EYES WILL EVER SEE. AND I WILL BE SMILING.”



VINTAGE *Beth*

THIS WOMAN LOVES NOTHING MORE THAN A BAR, AS THIS SERIES’ MANY SCENES HAVE SHOWN. SITTING WITH RIP IN A CLASSIC SPEAKEASY, SHE SIPS HER POWERFUL SIXES-BRAND VODKA MARTINI AND, DANCE FLOOR OR NO, SHARES A ROMANTIC TWIRL WITH RIP.





Beth AT HER BRASHEST

HOW DID SHE FIND RIP IN THE MIDDLE OF TEXAS? SHE'D PUT A GPS TRACKER IN HIS WALLET SO THAT IF HE "WANDERED OFF WITH SOME COWGIRL, I COULD FIND YOU, KILL HER AND THEN CASTRATE YOU." SMILING AT HER MAN, SHE ADDS, "I CAN'T HELP IT. I'M A ROMANTIC."

“THREE FIFTY-THREE”

Season 5, Episode 11

What We Saw

Despite the harrowing episodes in her life, Beth remains resilient. But the weight of her grief—and the realization that the family is likely going to lose the ranch following John’s death—threatens to crush her spirit. In flashback, following a romantic visit to Rip in Texas, Beth drives home to Montana when, at 3:53am, a horrified shudder runs through her. She knows something awful has happened, and her first call is to Rip, who picks up. “Something’s wrong,” she tells him. She’s right, and the episode reveals the worst: John Dutton was held down in his bed and murdered.

While Jamie maneuvers to reestablish Market Equities’ airport development, Kayce persuades the coroner to reexamine John’s body. Sure enough, she acknowledges that murder—not suicide—may be the cause of death. Beth vows to confront Jamie head-on, but she must first deal with another pressing problem: the debt-burdened ranch. “The only option we get,” she tells Kayce grimly, “is what part we sell, and how much.”

That’s when Rainwater arrives, saying he shared John’s vision of preserving the land from developers, and offering to help. “In exchange for what?” a skeptical Beth asks. “I am a realist. There’s no preserving this place. There is prolonging its collapse.”

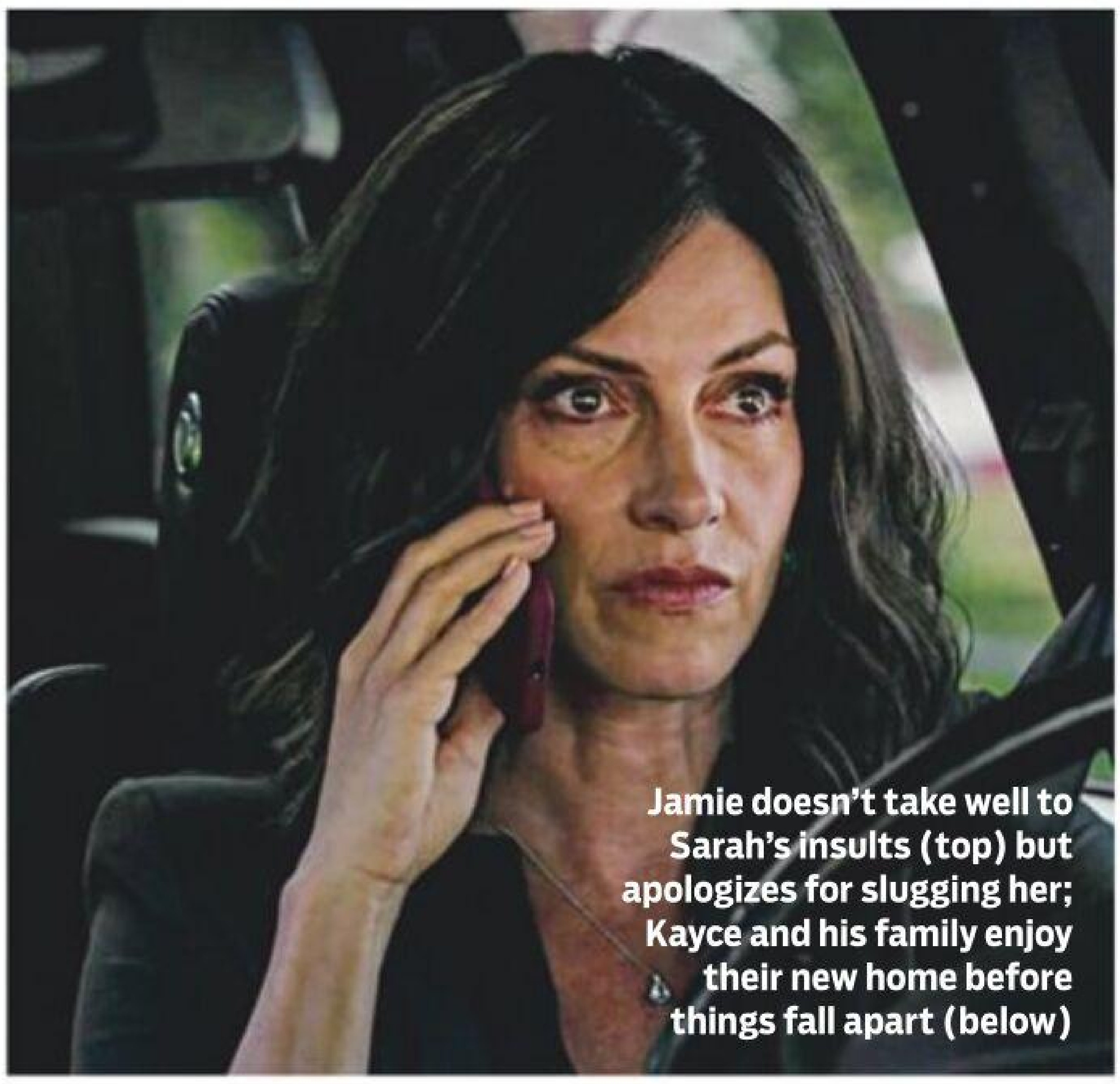
Also collapsing is Sarah Atwood’s cover for hiring John’s murderers. Unable to reach them by phone, she scathingly tells Jamie she arranged it for him. “You want in that governor’s office so bad you’d probably sleep in his bed without changing the sheets,” she says icily. His ego in tatters, Jamie slugs her. She punches back. As she’s driving away, Jamie calls to apologize as a car pulls up beside her. “Are you Sarah Atwood?” the guy asks, before blowing her away in a hail of bullets.

Beth AT HER BRAVEST

“THIS WAS MY FATHER’S DREAM. IT’S BEEN MY FAMILY’S FANTASY SINCE THEY GOT HERE,” BETH TELLS RAINWATER OF THE YELLOWSTONE RANCH. “AND IN A COUPLE OF DAYS, I’M GOING TO BURY MY FATHER ALONGSIDE EVERYONE ELSE THAT FANTASY DESTROYED.”

VINTAGE Beth

RIP URGES BETH NOT TO DRIVE HOME FROM TEXAS WITHOUT STOPPING, BUT SHE SCOFFS AT HIM, SAYING, “F--- THAT. I’LL TAKE TWO ADDERALL AND BE HOME BEFORE SUNRISE.”

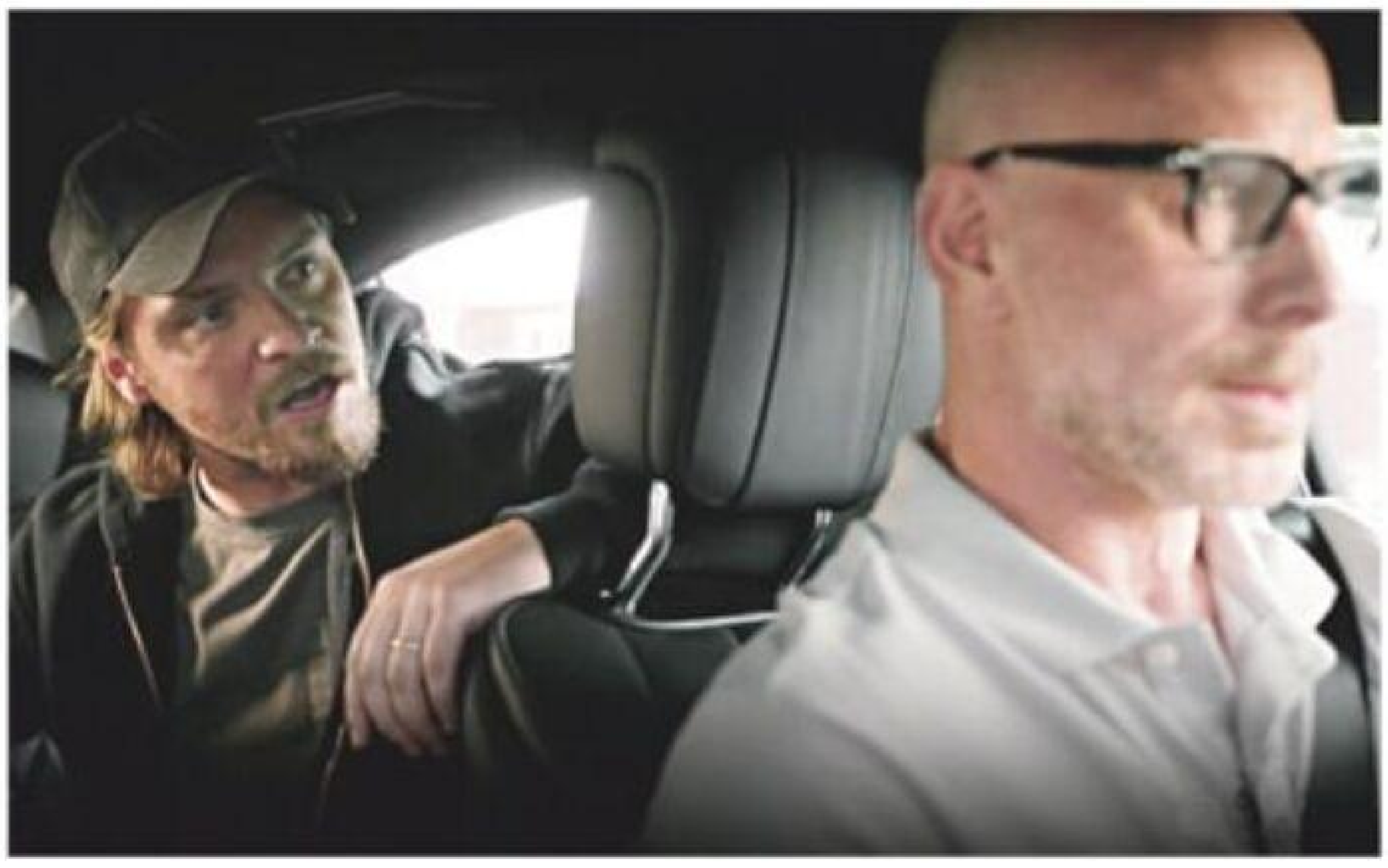


Jamie doesn't take well to Sarah's insults (top) but apologizes for slugging her; Kayce and his family enjoy their new home before things fall apart (below)

Beth AT HER BRASHEST

WHEN KAYCE CONFIRMS TO BETH THAT JOHN'S DEATH WAS A STAGED MURDER, AND THAT HE'S GOING TO SEE JAMIE, SHE WARNS HIM, "HE'S MINE. KAYCE, YOU LEAVE HIM TO ME, YOU UNDERSTAND ME? YOU LEAVE HIM TO ME."

“COUNTING COUP”



Season 5, Episode 12

What We Saw

Beth Dutton…a loving mom? Amid her own, and the ranch’s, tragedy in this episode, Beth takes the time to spread a little more love as she prepares for a future away from Yellowstone.

But first, news of Sarah Atwood’s shooting spreads and the cops find Jamie’s reaction to it suspicious (he won’t let them search his house), leading them and Kayce to confirm that Jamie’s girlfriend was the “point of contact” for ordering the hit on John. “I f---ing knew it,” Beth says, alarmed that if Jamie’s arrested, “he will sing every secret our father ever had.” She’s more determined than ever that Kayce leave Jamie to her.

But first, Beth is sidelined by more pain. As Colby (Denim Richards) tries to rescue Carter, who’s trapped in a stall with the “man-eater” horse that Lloyd (Forrie J. Smith) has been trying to break, the irate beast kicks Colby in the head, killing him. “It’s my fault,” says an agonized Carter, but Rip insists, “If it’s anyone’s fault, it’s mine.”

Knowing Carter needs comfort, Beth reminds him that Colby made a choice to help him. “And I’m sure glad he did,” she says, adding wisely, “You can honor his sacrifice, or you can squander it, and that will be your fault.”

Meanwhile, Kayce tracks down Grant Horton (Matt Gerald), the man behind his father’s killing. Hopping into the back seat of his truck and holding a gun on his young daughter, Kayce lets Horton live but warns that he can kill him at any time. Reinforcing the point, he cracks Grant on the head with his gun in the Native tradition of counting coup: “That means I took a piece of your soul, and I’m gonna keep it.”

VINTAGE *Beth*

WHEN KAYCE SAYS THERE’S NOT MUCH THEY CAN DO ABOUT JAMIE TELLING JOHN’S SECRETS IF HE’S ARRESTED, BETH SAYS, “THERE’S NOT MUCH *YOU* CAN DO ABOUT IT. THE BEST LIES ARE 90 PERCENT TRUE, AND I’M THE BEST F---ING LIAR. YOU LEAVE JAMIE TO ME.”

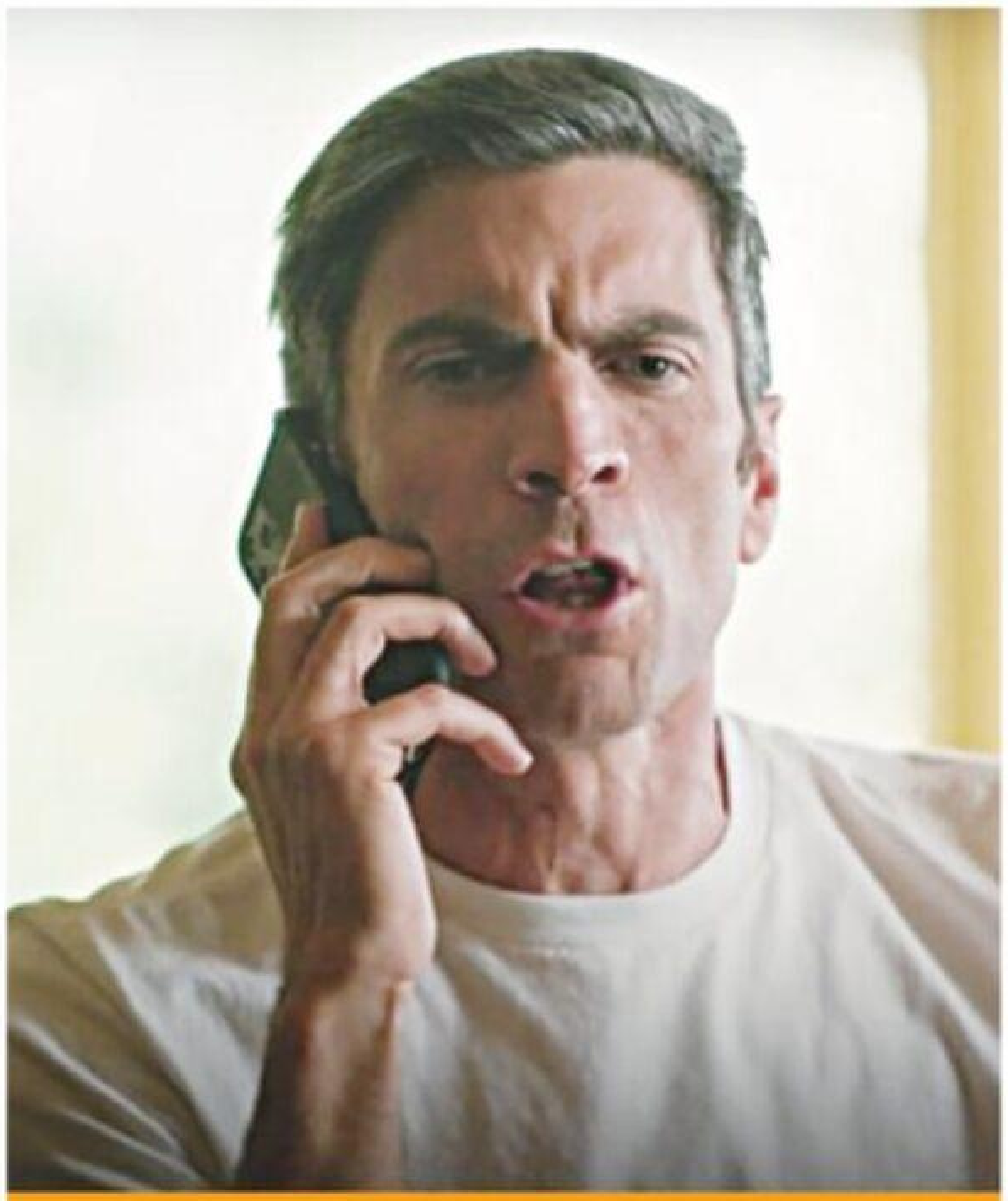
Beth AT HER **BRAVEST**

AFTER CONSOLING CARTER, SHE URGES HIM NOT TO SPEND THE NIGHT IN THE TACK ROOM BUT INSTEAD COME HOME TO HIS FAMILY. "I DON'T GOT A FAMILY," CARTER SAYS, BUT BETH REASSURES HIM: "SURE YOU DO."

Beth AT HER **BRASHEST**

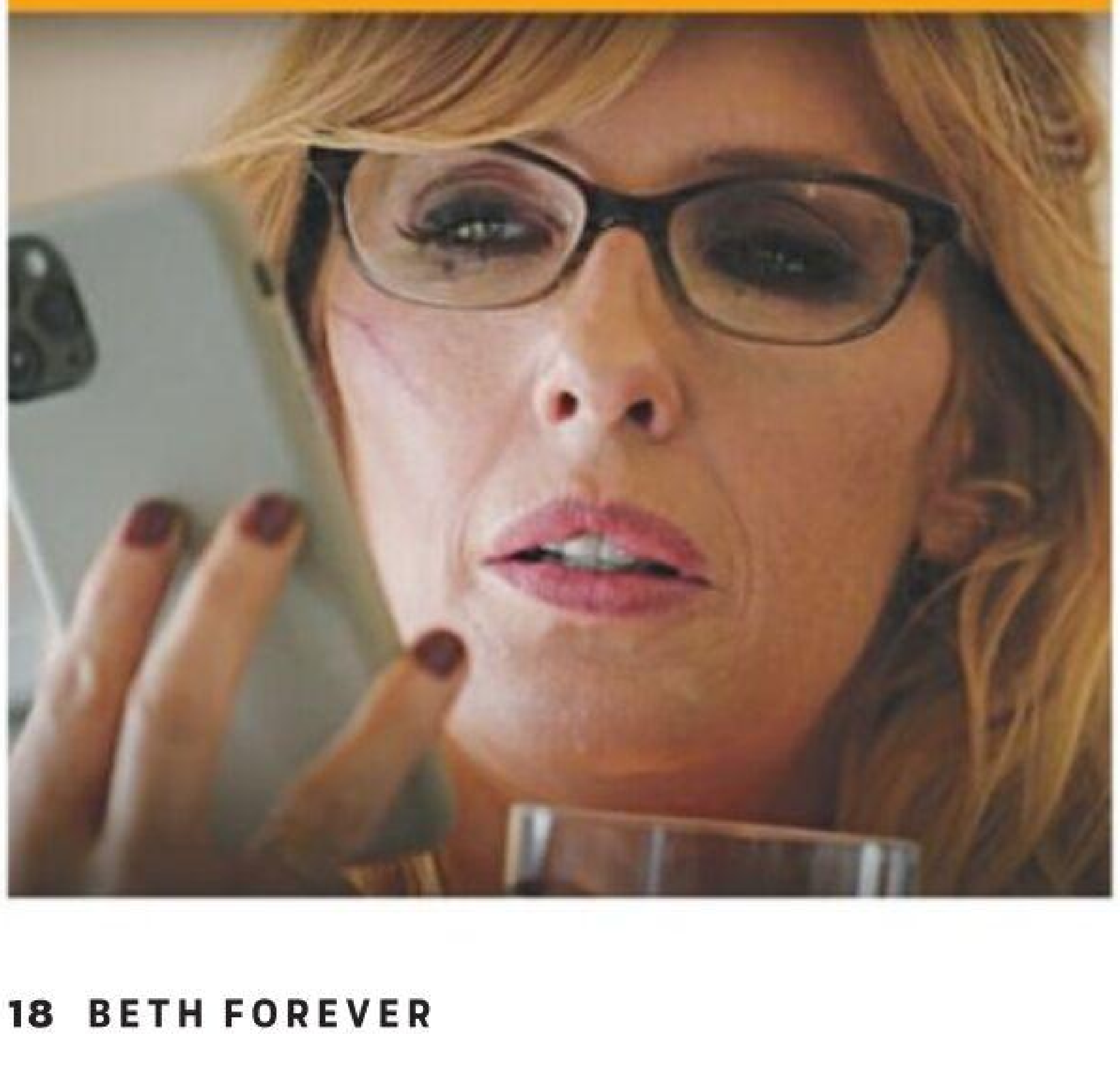
RIP IS SILENTLY BLAMING HIMSELF FOR COLBY'S DEATH, BUT BETH POURS HIM A DRINK, LIGHTS A FIRE, SAYING, "NOW WHEN YOU THROW YOUR WHISKEY GLASS IN THE FIRE, YOU GET A BIG FIREBALL. YOU'LL REALLY FEEL LIKE YOU DID SOMETHING."

“GIVE THE WORLD AWAY”



Beth AT HER BRASHEST

JAMIE CALLS BETH, DISTRAUGHT THAT WORD IS OUT THAT HE WOULD BENEFIT FROM THE AIRPORT DEVELOPMENT. SHE SAYS, “YOU HAVING FUN YET?” RECALLING HER THREAT TO DESTROY HIM, SHE ADDS, “REMEMBER WHAT I SAID, JAMIE...AND UNLIKE YOU, I KEEP MY PROMISES.”



Season 5, Episode 13

What We Saw

Beth’s focus, beyond her grief and her mission, is selling off Yellowstone’s assets—doing everything she can to save the land itself and keep Jamie’s hands off it. The day before the big auction, she heads to Texas, where Travis (Taylor Sheridan) is brokering the sale of the ranch’s million-dollar horses. Rip doesn’t trust his arrogant friend not to make a move on Beth. “Horse trainers are like Corriente bulls,” he tells her. Beth is unfazed: “Lucky for me, I’ve got a cattle prod.”

Travis lives up to his rowdy reputation, however, playing strip poker with half-naked women, and though Beth’s impressed when he craftily pushes up the horse auction bidding numbers, his “partying like it’s 1989,” as she describes it, disgusts her. Worse, when Beth asks him to help with the Yellowstone auction, Travis challenges her to strip poker, betting his commission against her boots and more. “My husband’s going to kill you with his bare f---ing hands, Travis,” she says as he wins and starts to record her stripping. But he stops her and laughs, saying, “Save it for your hubby.”

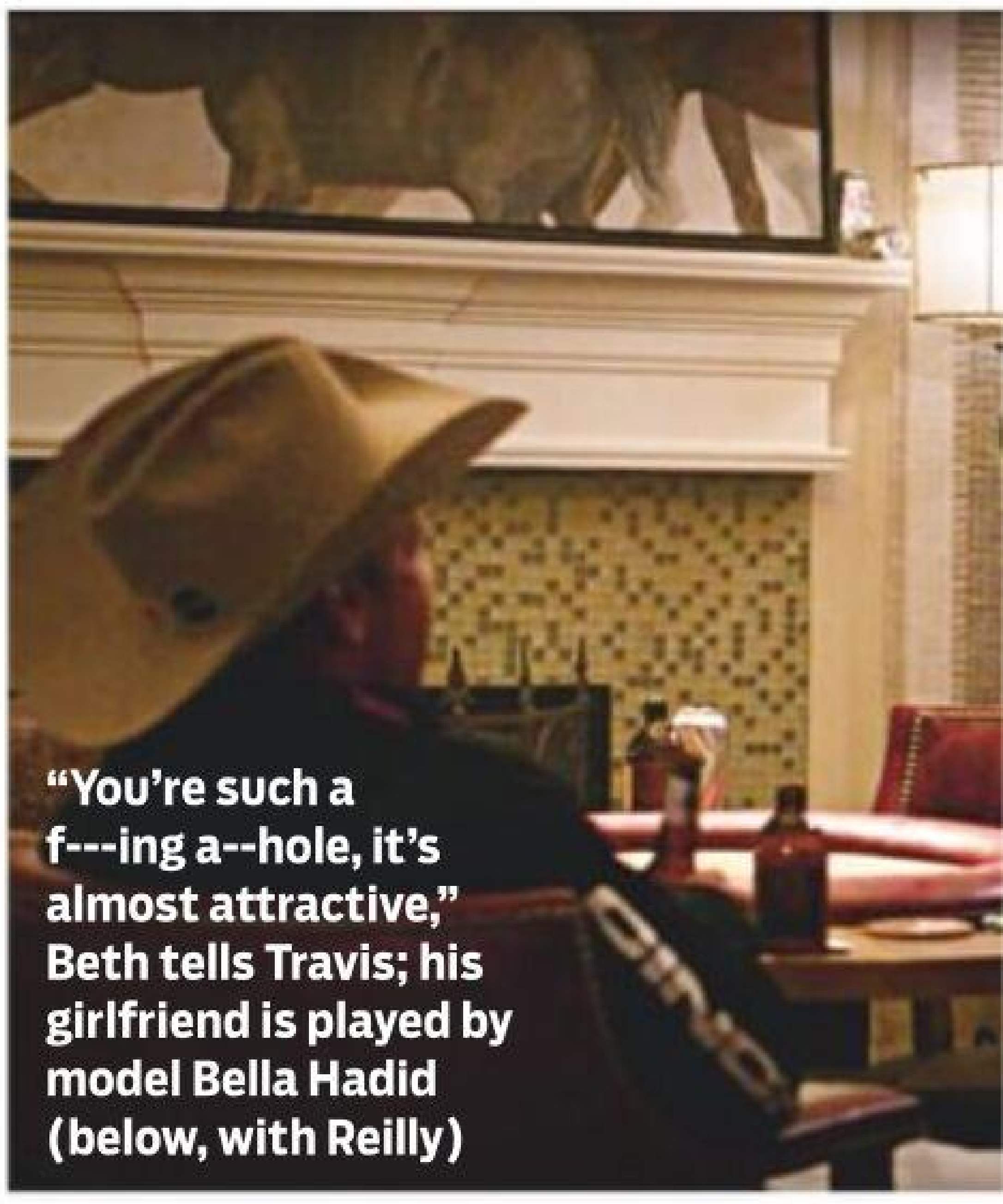
Back in Montana, Jamie visits his ex, Christina, who begrudgingly helps him formulate a plan to try to deflect the publicity over his Sarah Atwood affair. Beth, meanwhile, finds Teeter (Jen Landon) mourning her lover Colby, killed in an accident, and offers the cowgirl her version of grief therapy, asking, “You wanna get drunk with me and f--- with a bunch of out-of-towners?”

At a fancy tourist bar, as one guy tries to pick them up, Beth shows off her put-down skills by scathingly emasculating him, ending with, “You know what they say, Aaron, you suck one c--- and you are a c---sucker for life. Run along now.” Teeter is gobsmacked, but Beth shows her a softer side as they bond over their equally broken hearts, proving there is no situation Beth can’t handle.

Following the successful auction, Kayce obliquely reveals to Beth an idea for saving the land, one that fits right into Beth’s own plans. As Kayce tells Monica, “The only way to save this place: Gotta give it away.”

Beth AT HER BRAVEST

TEETER IS GRATEFUL BETH TOOK HER OUT TO DISTRACT HER FROM HER GRIEF, ALTHOUGH BETH AGREES WITH TEETER: “NOTHING MAKES IT GO AWAY. THERE’S A HOLE IN YOUR HEART NOW. THERE’S A HOLE IN MINE TOO.”



“You’re such a f---ing a--hole, it’s almost attractive,” Beth tells Travis; his girlfriend is played by model Bella Hadid (below, with Reilly)

VINTAGE *Beth*

EXPLAINING TO TEETER HER GAME OF MESSING WITH MALE TOURISTS IF SHE'S HAVING A BAD DAY, BETH SAYS WHEN ONE APPROACHES HER AT THE BAR, "I SLICE 'EM FROM PECKER TO STERNUM—METAPHORICALLY SPEAKING, OF COURSE."

When Kayce figures out a way to preserve the land and keep it out of developers' hands, Beth is impressed: "Why didn't I think of that!"

“LIFE IS A PROMISE”

“I think we’re about prayed out,” Rip says, dismissing the preacher; below: Rainwater seals the Yellowstone deal the Native way

Season 5, Episode 14

What We Saw

All roads lead here for Beth, who is looking for a way to dispose of Jamie and ensure her own future with Rip and Carter. Some 40 miles west of Dillon, Montana, there’s a “little house, big barn” on 7,000 acres. Is it the kind of place where Rip can be happy, she asks? She already knows it is…which is why she bought it for them, bankrolling their escape from trouble. But plenty of danger lies ahead before all that can happen.

First up: two solemn ceremonies. Rip and the bunkhouse crew dig a grave for John Dutton. And Kayce meets with Broken Rock Reservation Chief Thomas Rainwater (Gil Birmingham) to propose a sale of all the ranch’s land at the astonishing price of $1.25 per acre, to make sure no one develops the sacred area. Kayce and Rainwater seal their deal in blood.

Before she can unleash her hate, Beth must first embrace her anger. “Lay this upon him and say goodbye,” the preacher suggests, giving her a rose to place on her father’s coffin. She does so, but instead of a tender farewell, she utters in a spite-filled whisper: “I will avenge you.”

Now, Beth is ready. Armed with bear spray and a tire iron, she breaks into Jamie’s house as he’s returning from making his politically ambitious speech. All of Beth’s bile has bubbled to the surface. Her decades of anger after Jamie arranged to have her pregnancy terminated when she was a teen, all the while knowing

“I WILL AVENGE YOU.”

—BETH

“LIFE IS A PROMISE”

Beth AT HER BRASHEST

TRUE, SHE GOT THE LAST WORD ON JAMIE, BUT NOTHING COULD RIVAL HER REMINDER OF HER VOW WHEN SHE FIRST ATTACKS HIM: “I KNOW IT’S HARD FOR YOU TO UNDERSTAND THE NOTION OF KEEPING A PROMISE. BUT WHEN I MAKE ONE, I F---ING KEEP IT.”

Just when Beth’s being choked by Jamie and all seems lost, Rip runs in and pulls Jamie off, sealing his fate (below)

VINTAGE Beth

SHE'S THIS ERA'S PERFECT NOIR HEROINE. WE KNOW THAT JUST BY WATCHING HER SIT ON THE COUCH AFTER NEARLY BEING STRANGLED TO DEATH AND SAYING TO RIP, "YOU SAVED ME AGAIN. LOVE YOU." AND THEN SHE LIGHTS A CIGARETTE.

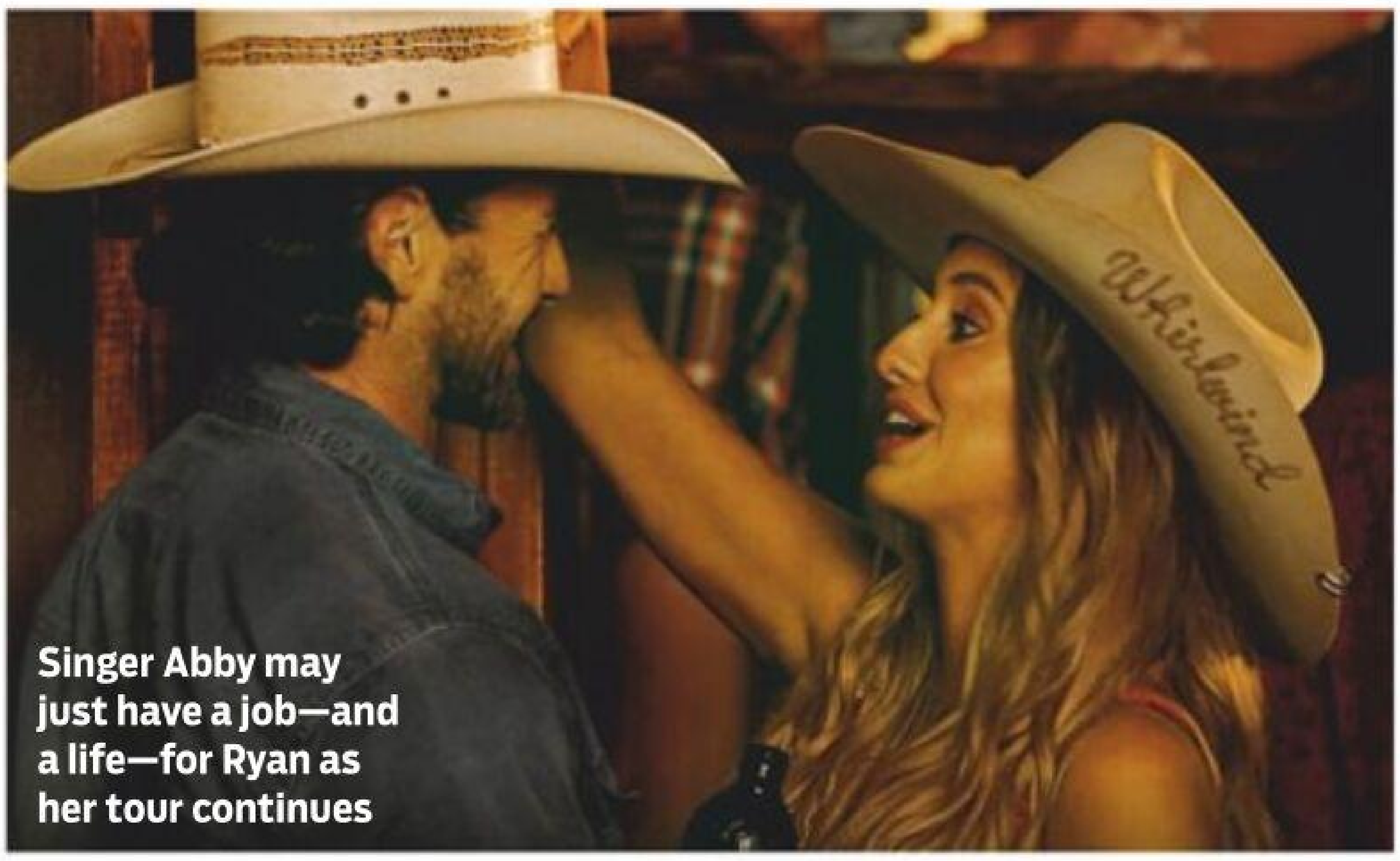
Beth AT HER BRAVEST

TALKING TO DETECTIVE DILLARD (RORY COCHRANE) FROM A GURNEY AFTER THE FIGHT WITH JAMIE, SHE'S ALL BUSINESS DESPITE DANGEROUS INJURIES, TELLING THE TALE OF HER BROTHER'S TRANSGRESSIONS. "PRETTY LUCID FOR [SOMEONE WITH] A CONCUSSION," HE NOTES. "LOTTA PRACTICE, BUDDY," SHE SAYS.

that it would result in her being sterilized without her consent. And her unstoppable ire from the knowledge that Jamie's actions led to their father's death. This all fuels Beth as she sneaks up on Jamie, and the battle is on. She hits him and uses the pepper spray. He hits back with his fist, and when Beth tells him the ranch has been sold, thwarting his plans, he chokes her nearly to death. But like the cavalry, Rip arrives in time to haul Jamie off until Beth plunges the fatal knife into him.

After Jamie's body is tossed into the train station, it's time for everyone to move on. Beth recovers in the hospital with the help of a bottle of Tito's vodka. Ryan (Ian Bohen), seemingly aimless as the bunkhouse crew disperses, plots a course to a place called Billy Bob's, where he joins the standing-room crowd watching Abby (Lainey Wilson) singing the hit song "Hang Tight Honey." Afterward, she finds him. Will they have a future together? All Ryan knows is Abby is his "Super Bowl." And he asks her for—and gets—another chance.

It's all about new chances for everybody now. Kayce and Monica and Beth and Rip put Yellowstone behind them. And as voice-from-the-past Elsa Dutton (Isabel May) of *1883* narrates, the seven-generation promise to return the land has been kept, thanks to the pluck of Beth Dutton.



Singer Abby may just have a job—and a life—for Ryan as her tour continues

The Story of Their

Romance

From youthful flirtations to steamy hookups, the wildest "first date" ever and, yes, a wedding ceremony that would befit only these two beloved badasses, here's the chronological guide to the tumultuous love story between rich cattle rancher's daughter Beth Dutton and loyal, rugged ranch hand Rip Wheeler

BY **PAUL DORO**
&
DYLAN FORD

The Story of Their Romance

Season 2, Episode 5

Touching Your Enemy

Ah, young love. These telling flashbacks to the teenage Beth and Rip (played by Kylie Rogers and Kyle Red Silverstein) arrive in the middle of the drama's sophomore season, and they give viewers a glimpse of the burgeoning passion that develops between the two. At this time in their lives, both Beth and Rip are unhappy. She grieves for her mother, Evelyn (Gretchen Mol), and he is being bullied by an older man in the bunkhouse (Luce Rains). Not surprisingly, there is hostility at the start. Beth calls Rip "daddy's new pet" and says she is thinking about getting her own pet. Rip doesn't like that any more than he likes the older cowboy picking on him. And yet, as Beth cracks a sly smile, she tells Rip he can look at her while she walks away, and it's obvious why she got extra dressed up that morning.

That night, after beating up the bunkhouse bully, who ignites Rip's fiery anger by repeatedly calling him "little orphan boy," the teen retreats to his bed in tears. Beth is waiting for him, and when their eyes meet, the tension in the barn is intense. They bond over how angry they feel about the loss of loved ones and their roles in those deaths (she, her mother; he, his family). Suddenly, Beth asks Rip to kiss her. "I don't know how," he responds. Neither does she. This is a first kiss for both. It is uncertain, awkward and gentle, but the spark is there. It's clear these two are destined for a great love story.

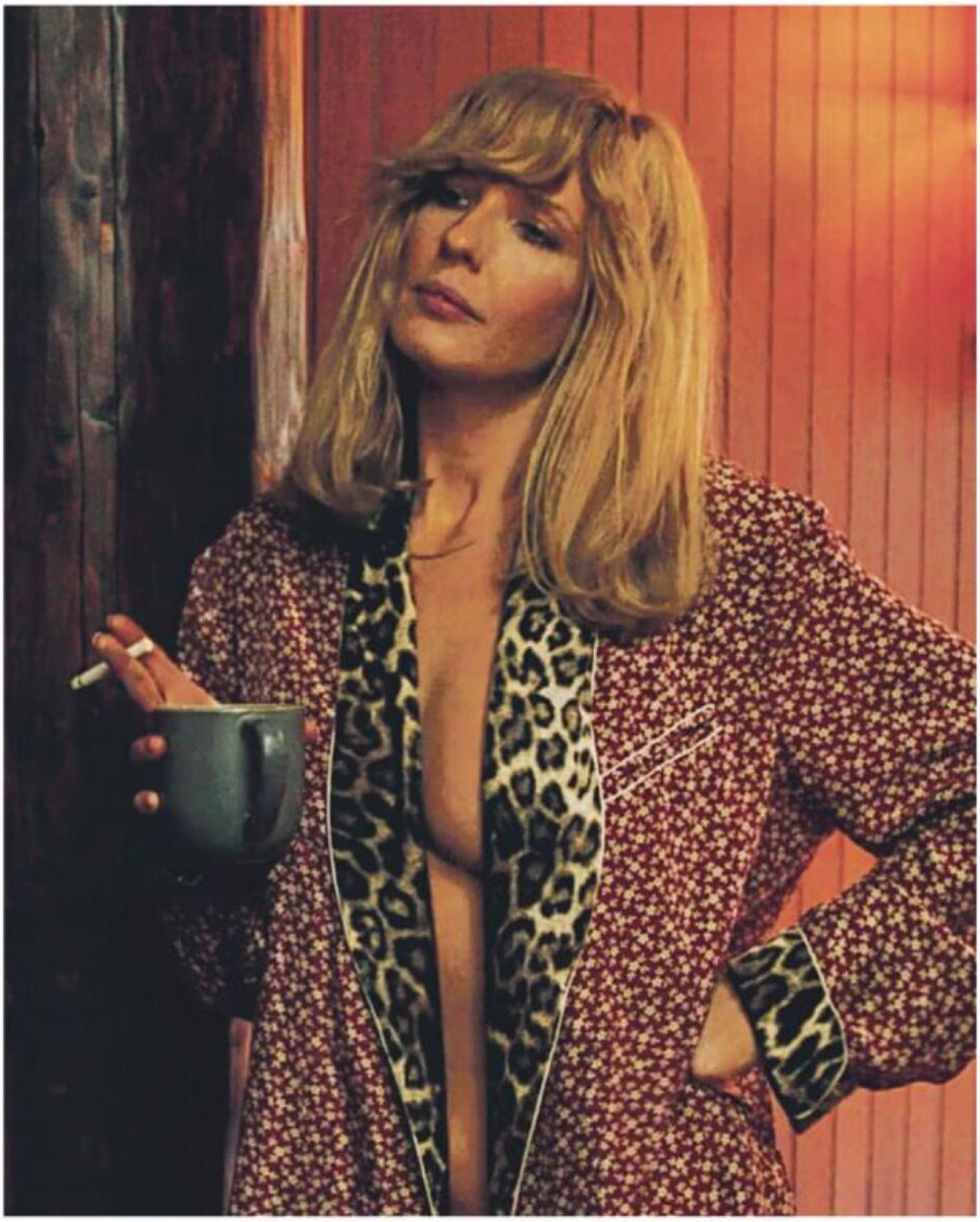
In a Season 3 flashback, a horrible truth comes to light: Beth got pregnant by Rip, and when her brother Jamie (Dalton Baker, left) took her to get an abortion, she was also sterilized.

> “Kiss me. It will make us feel better.”
>
> —BETH

Season 1, Episode 1 Daybreak

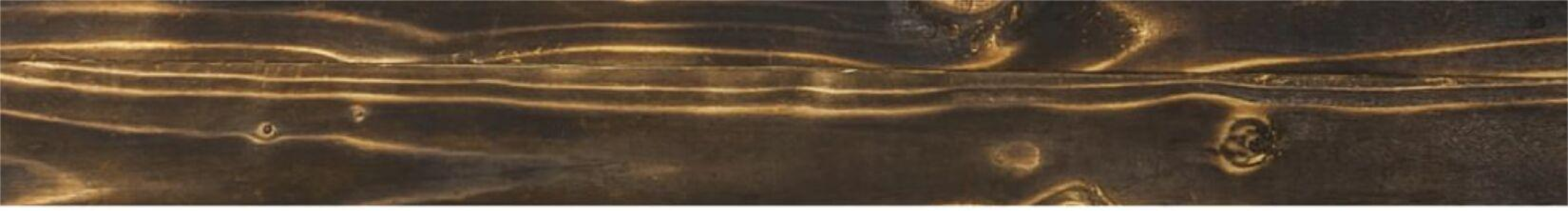
The first time Rip and Beth share screen time in the series is inside the Dutton ranch house, and it's immediately clear they have a history. Rip is looking for Beth's father, John (Kevin Costner), his boss, but only Beth is there—in a bathrobe, smoking. "You look nervous, Rip," she says. "Like a stray dog who can't enjoy being in the house because he's so worried about the broom."

After a quick teasing moment, Beth opens her robe. She gives him a choice between walking away or getting intimate with her. (Her language is, naturally, much more colorful.) He chooses the latter. Afterward, Rip invites her to attend a music festival. "You ruin it every time," she says, rejecting his offer and insinuating that he should know better than to ask her to an event like that. With Beth, almost every moment is sugar and spice. (*See this charged scene's script on page 76.*)



"What are you doing?" —RIP

"Adjusting my web." —BETH



> “YOU’RE THE CRAZIEST PERSON I’VE EVER MET.” —RIP

Season 1, Episode 2 Kill the Messenger
“I’ve done some morbid s--t on a first date, but this takes the cake, Rip,” Beth says while the pair sip whiskey out of the bottle and watch wolves devour a carcass. She leans in for a kiss but—*surprise*—instead breaks out of the car and runs at the wolves, screaming.

Season 1, Episode 3 No Good Horses
There are hurdles in any relationship, and Beth and Rip’s is no exception, especially given their traumatic pasts. In this hour, Beth isn’t handling the anniversary of her mother’s death well... *at all*. She picks a fight with her brother Jamie (Wes Bentley) and becomes even further enraged when she spots her father’s girlfriend, Gov. Lynelle Perry (Wendy Moniz), leaving the main house after a tryst with John.

At this point, Beth is deep into the day’s coping mechanism: getting naked and soaking in the outdoor trough with a bottle of champagne. Then Rip shows up. “You need to go into the house,” he orders, offering her a jacket to cover herself. A seething Beth lets him know she doesn’t need him telling her what to do. “I’m the one thing you can’t outwrestle here,” he replies, unfazed. After a tense beat, she gets out and walks to the house, still naked, informing Rip that “everyone suffers today, including you.”

Fun fact: ***Yellowstone*** **employed real-life country rock band Whiskey Myers for these bar scenes. The song Rip and Beth slow-dance to, "Stone," has more than 74 million Spotify plays.**

"YOU LOOK GOOD

Season 1, Episode 4 **The Long Black Train**

Even early on in the series, Beth employs somewhat unorthodox business tactics. In this installment, she invites her father's latest enemy, land developer Dan Jenkins (Danny Huston), to the local country bar for the express purpose of toying with him. As an amorous cowboy tries to hit on Beth, Dan comes to her defense and is punched in response. Beth jokes that she thought Dan would be tougher.

Beth is no damsel in distress, but after Dan leaves, Rip arrives. He growls at another cowboy who is leering at Beth: "You're in my seat—*get outta here*." As Rip and Beth drink and enjoy each other's company, she tells him about her plans to take down Dan: Get him so riled up and emotional that he can't think straight. It seems to be her tactic with most adversaries.

"This is almost like a music festival," she later notes, referencing Rip's initial date offer in the pilot. He compliments her, and they beam at each other. Each knows the other so well, and the sweet moment is comforting. As the band plays on, Rip and Beth dance, holding each other close while the rest of the world fades away. At the end of a hard day (do these two have any other kind?), there's nothing better than a slow dance.

COCKTAILS
HARLEY-DAVIDSON
Forcewinder

IN NEON.”

—RIP

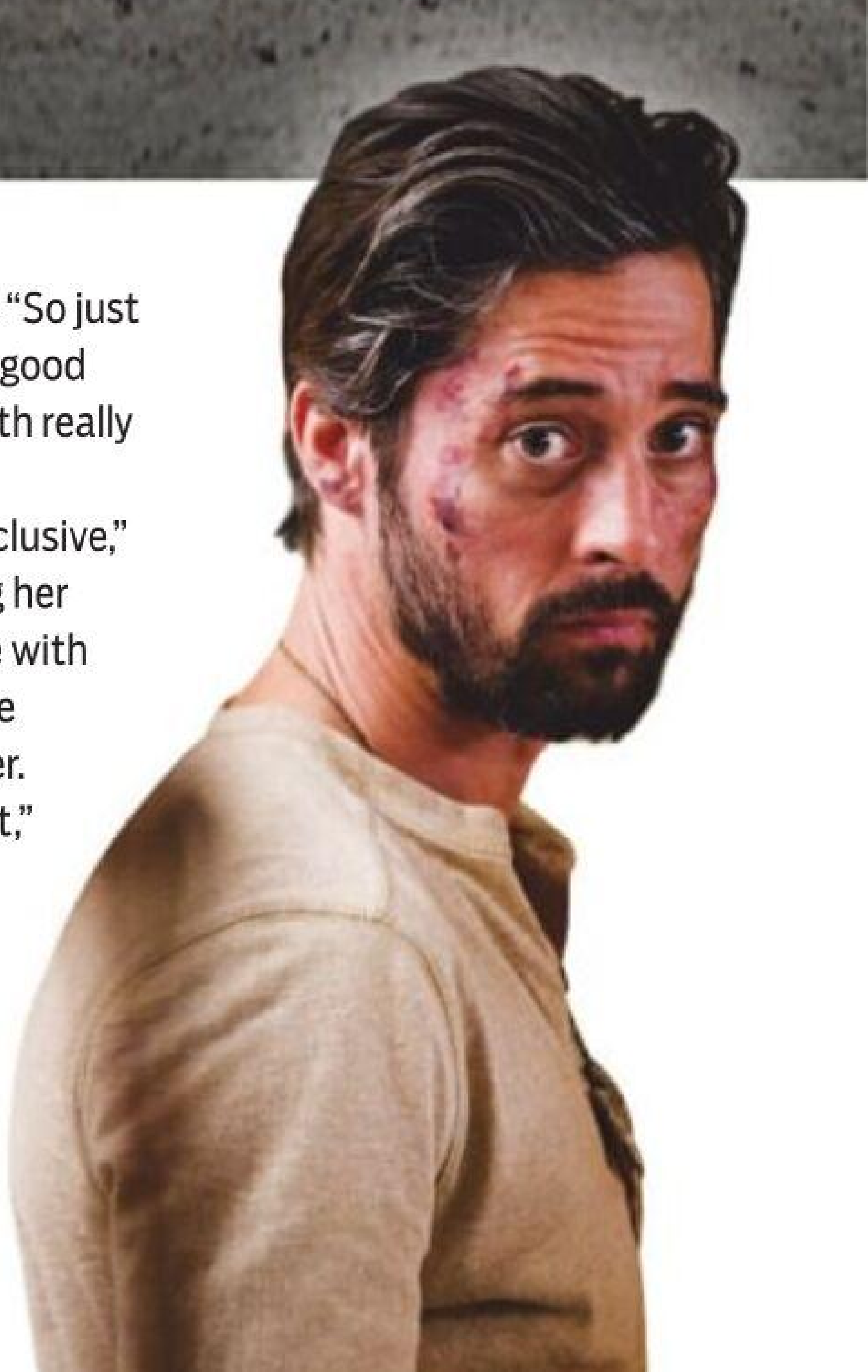
> “I DON’T CARE WHO YOU [SLEEP WITH], I CARE ABOUT YOU.”
>
> —RIP

Season 1, Episode 9 **The Unraveling, Part 2**

Emotions are high due to John’s cancer diagnosis and drama on the ranch. And this loaded episode leads to Beth finding herself not in Rip’s arms, but in troublemaking newcomer Walker’s (Ryan Bingham). How do we get there? It starts with Rip and John having a serious discussion about the future of the Dutton ranch. John’s rivals, Dan Jenkins and Chief Thomas Rainwater (Gil Birmingham), are working together on a casino that will be adjacent to John’s land. Worried that none of his three children are ready to assume leadership, John asks Rip to get rid of the problem in such a way that it never comes back—*ever*. When Beth, lingering outside John’s office, asks a departing Rip what their conversation was about, he ignores her. Wrong move. “I am trying to get a handle on all these messes,” she tells him. “So just don’t do anything reckless.” He retorts: “That’s good advice. Maybe you ought to take it yourself.” Beth really does *not* like being kept out of the loop.

“I thought I made it clear—*this* was never exclusive,” she says, assuming he’s mad at her for bringing her assistant Jason (David Cleveland Brown) home with her in an earlier scene. He responds by saying he doesn’t care who she sleeps with, just about her. “I thought we knew each other better than that,” he adds. Ouch.

Later that night, Walker finds Beth outside, lost in thought. He talks about the land not wanting them there. “I felt that way my whole



Walker, just two episodes earlier, helped Beth conquer her fear of riding

life," Beth says. He tells her that he wants to leave the ranch, and Beth gestures to his brand (the *Y* symbol burned into his chest, which means he is forever indebted to the ranch). "Where's your f---ing brand?" he asks. "Mine's on the inside," she says. "I'm stuck here too."

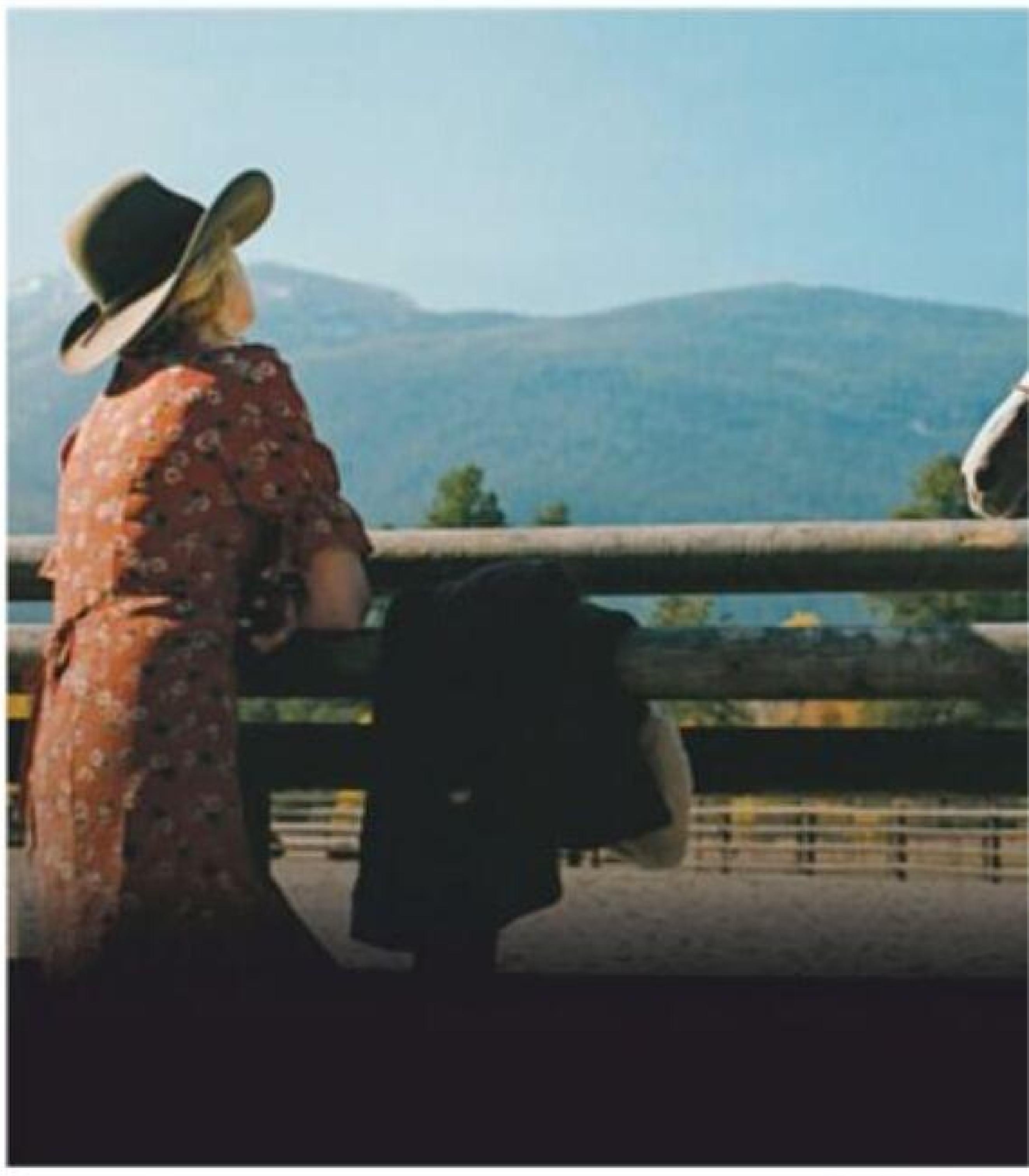
The two begin kissing, pressed up against the barn. It's not that Beth really likes Walker—he's a distraction. Rip was a central part of her bad day, and she knows he is always there for her. There is no doubt that Rip is the only man she loves, and before long their spat will fizzle out and they will return to each other. Their love story is not a straight line, which only makes it that much more interesting.

Season 2, Episode 1

A Thundering

The drama's sophomore season opens with this uncharacteristically sweet Beth moment in the fields of the ranch, as she looks back on her long history with Rip. "I was worried that he'd love you more someday," Beth tells Rip of her father, the man they are both most devoted to. That, he assures her, "was never in doubt."

> "I remember the first time I saw you. So wild, so angry. God, you were beautiful."
>
> —BETH



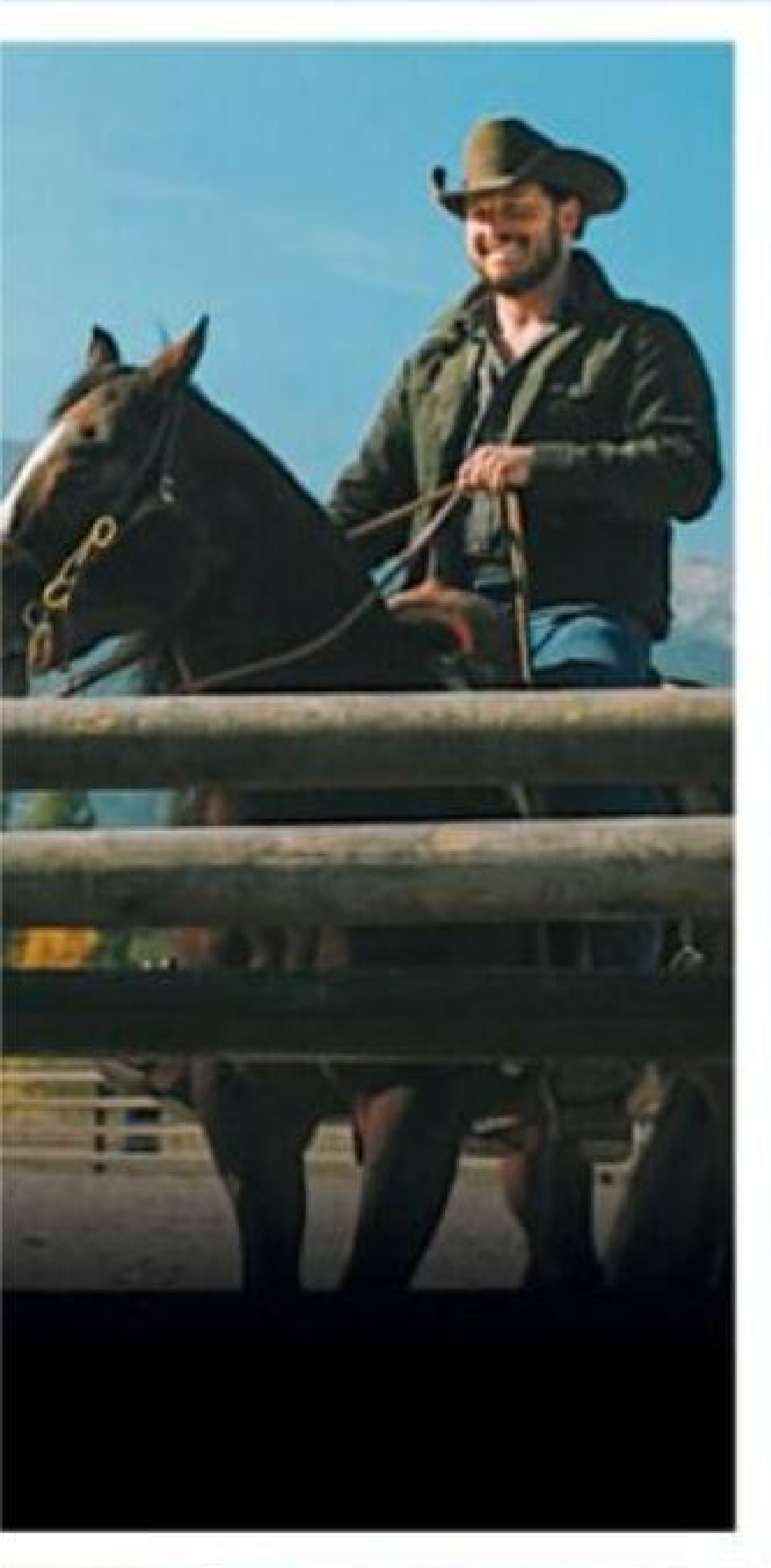
> “‘I’M SORRY’ ARE TWO WORDS YOU NEVER HAVE TO SAY TO ME.”
>
> —RIP

Season 2, Episode 5

Touching Your Enemy

In the previous episode, “Only Devils Left,” Rip witnessed Beth crying as Walker, one of John’s branded men, played a sad song on his guitar at her request. The next morning, Beth is feeling guilty over her intimacy with the troublemaker, whom Rip loathes. “I’m sorry, Rip,” she apologizes. “I’m sorry I did that to you.”

This is where Rip, who’s not the least bit angry with her, tells Beth that she never has to apologize to him. They share a brief smile, and the chivalrous rider takes off into the sunset (er, *sunrise*). The scene shows how deep Rip’s unconditional love for Beth goes, and that nothing can change that.



“I’ll sip whiskey and stare at the stars with you, Rip.”

—BETH

“I LOVE YOU.”

—RIP

Season 2, Episode 7 **Resurrection Day**
Talk about a stark contrast. This episode features arguably the series’ most romantic moment up till now—and also its hardest to watch. Both of those scenes involve Beth and Rip, of course.

First, the two share a poignant rooftop moment. When Beth calls Rip’s cellphone and says, “Come to me,” followed by, “You know where I am,” Rip indeed knows exactly where to go. They meet on the main house’s roof and she asks him to take her on a date. “Lord knows you can afford it,” she adds. “You’ve been wearing the same three pairs of jeans and jacket for a f---ing decade.” But he informs her that money is the one thing he doesn’t have. She insists on knowing why, and though he is reluctant to open up, Rip tells her about the more than $50,000 he spent on headstones for his mother and little brother. He also tells her about the $5,000 he spent getting his murderer father’s bones dug up—so that he could scatter them disrespectfully throughout the country.

Moved, Beth leans on Rip. They stare into each other’s eyes. Rip smiles at her and she knows he’s about to drop an “I love you” into the conversation. “Don’t say it,” Beth pleads. “Tell me when it saves me.” Then, they kiss. Even if he doesn’t say he loves her, it’s clear he means it in this moment.

Later, Beth is viciously attacked in her office in the drama’s most brutal scene. Rip swiftly kills the two men who assaulted her. The savagery gives way to Rip holding and comforting a shaken, furious Beth. “I’m here. You’re safe,” he tells her. “I love you.”

“I WAS BUILT TO GO THROUGH HELL.”

—RIP

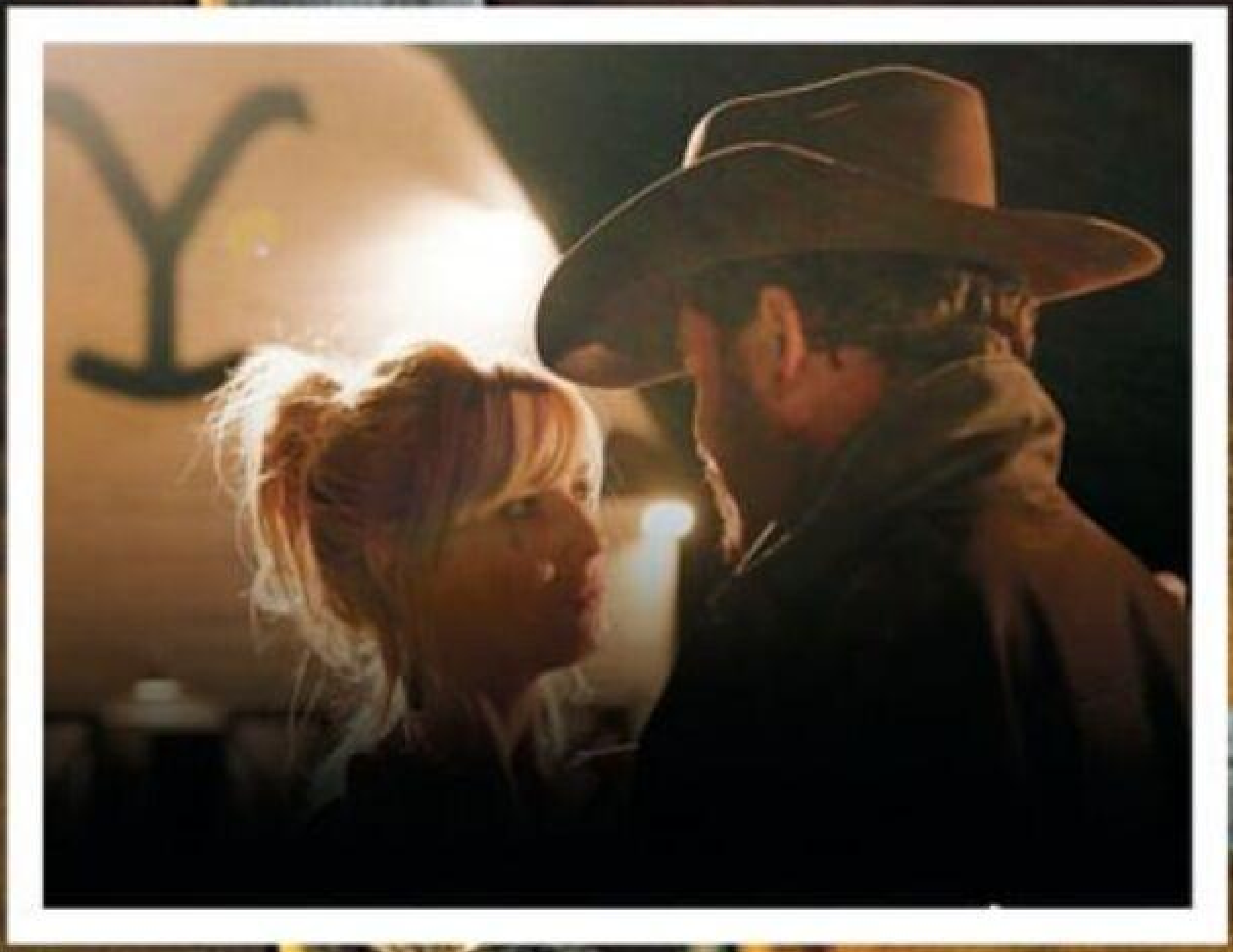
Season 2, Episode 8 **Behind Us Only Grey**

Beth barely survived a brutal assassination attempt at the hands of the Beck brothers’ hired guns. Though Rip arrived just in time to save her, he took a bullet in the struggle. Confined to bed to heal, he wakes to the image of Beth’s battered face. With his first words, he wishes her attackers could come back to life, just so he could kill them again—as true a Rip Wheeler “I love you” as there ever was! Despite his injury, he rises to leave, wincing as he gets dressed. “Does it hurt?” Beth asks. “Like hell,” Rip replies, adding that he was born to endure this kind of pain, and he makes the excruciating journey back to the bunkhouse alone—as if to prove it.

Season 3, Episode 2

Freight Trains and Monsters

This time, it’s Beth who wakes to find a still-recovering Rip cooking her breakfast. Fry bread—his mother’s specialty. “You’re not eating?” Beth asks. “Beth, I ate hours ago,” Rip replies with a smile. “I think I’ll just watch you.” Embarrassed, Beth tries to cover her mouth while she chews, but Rip lowers her hand, insisting she has nothing to hide from him. Beth, never comfortable letting anyone take care of her, is suddenly at her most vulnerable—and grateful—as a loving Rip just watches. Right then, he sees her completely. Who knew a mouthful of eggs could be so romantic?



“FIRST, WE’RE GONNA DANCE.” —RIP

Season 3, Episode 2
Freight Trains and Monsters

On a near-empty ranch, Rip hears a wolf’s call, grabs his gun and comes running, only to find the sound was actually a different kind of howling: Beth’s smiling cry of feeling free and alone with him. Lying on the ground in the corral, she says they can do whatever they want, with no one around to see. Rip turns up the lights and the music. “We’re f---ing in the dirt, aren’t we?” Beth asks. “Maybe in a little bit,” Rip answers. “First, we’re gonna dance.”

> “The only thing I ask is that you outlive me so that I never have to live another day without you.”
>
> —BETH

I LOOK AT EVERY DAY WITH YOU AS A GIFT. MY TOMORROWS, WELL, THEY'RE ALL YOURS.

—RIP

Season 3, Episode 4 Going Back to Cali

Being together, waking up together—it's something these two can get used to, it seems. And another thing: Rip likes the sound of Beth calling him "baby." But when he asks Beth what he should call her, they're both surprised by her answer: "wife." She immediately recants, worrying that she's ruined everything with a single word. Rip assures her that his future has always belonged to her, if she'd only stop running away long enough to see it. Beth finally confesses her reason for never wanting to stay put—she's afraid she won't be enough for him because she can't have children.

"Being with me is the end of you," she tells Rip, who manages a hint of a smile as he puts her fears to rest. "I was born on a dead-end road, honey," he tells her, claiming the world doesn't need another generation of Rip Wheelers. "You're all I need." Beth is enough for Rip, even if "Beth" is all he can call her—"for now."

"What should I call you?" —RIP

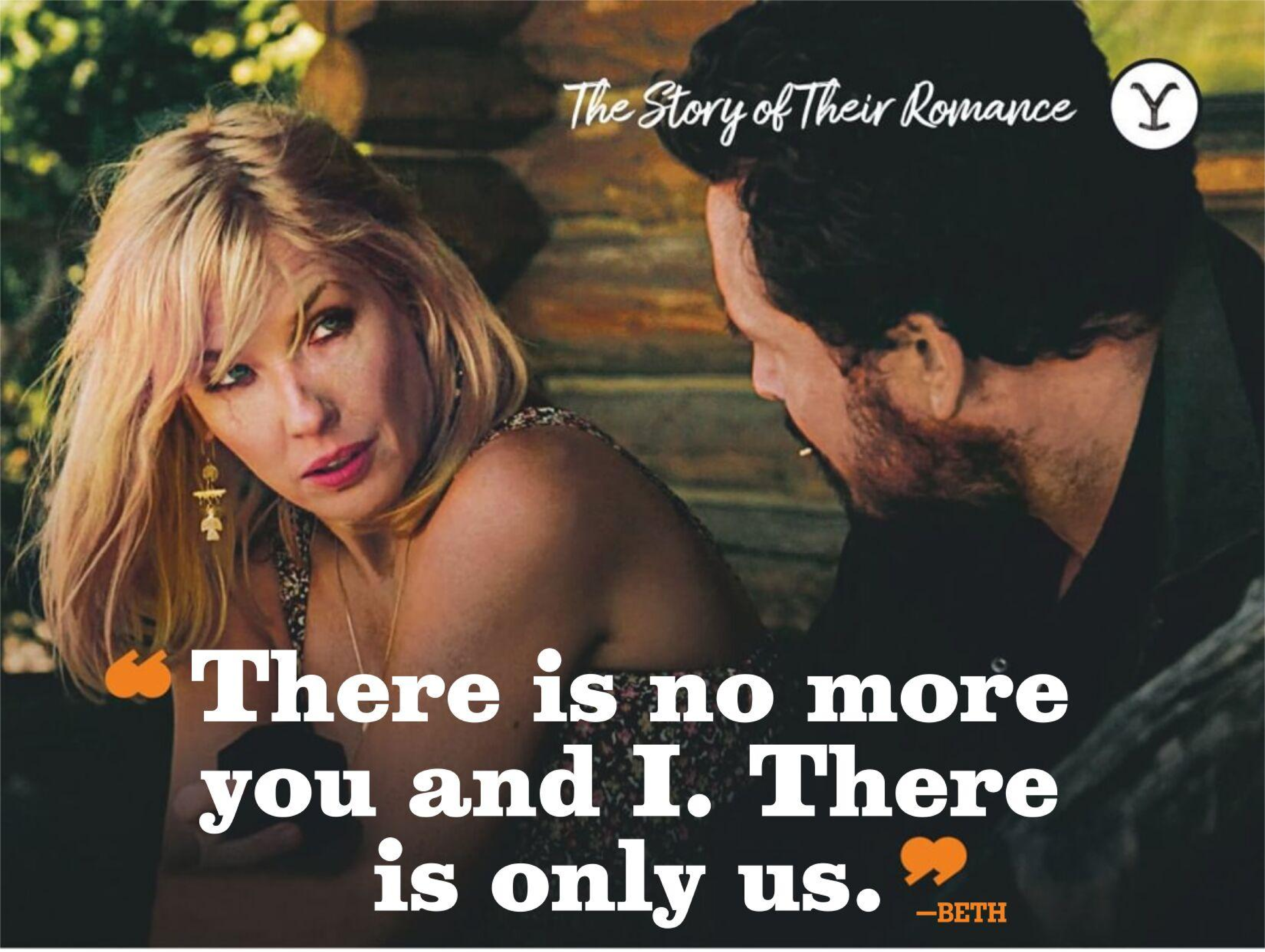
"Wife." —BETH

John (right) knows. Hell, *everybody* knows. But Rip refuses any romantic gesture when Beth's father is around, like when she reaches for his hand in this Season 3 moment. "You can hold her damn hand, Rip," John declares.

"Can he have my hand, Daddy?"

—BETH

"You're gonna marry him, aren't you?" John asks. It takes Beth a few seconds to answer, but the power of the moment is too strong. John seems touched by the depth of her feelings. "Do you love him? Makes you happy?" he asks. "Since the moment I met him," Beth says.



> “There is no more you and I. There is only us.”
>
> —BETH

Season 3, Episode 7 **The Beating**

John Dutton is nothing if not a man of tradition. And tradition dictates that if Rip's to marry Beth, he has to ask her father for permission. John also knows that's something Rip won't ever do. His overwhelming respect for the Dutton patriarch prevents him. So it's up to Beth to seek out what she wants, and John, knowing the stakes, is there to grant her deepest wish. If Rip really makes Beth happy, he says, then it's she who'll have to ask permission. So she does—tradition be damned. “Happy is all I ever wanted for you, sweetheart,” John replies. “You give him your hand if he gives you that.”

But when it comes to this “perfect moment,” it appears Rip is anything but ready. He's had a day, all right—even though he made the right choice first thing in the morning when Beth asked, “Should you go to work [now] or should you lie on top of me?” But after Rip's unsuccessful horse sale and a flat tire, Beth waits while her man angry-chugs a couple of Coors to make himself feel better. Not one to waste time, Beth then presents Rip with a simple black engagement ring (figuring he's not a “diamonds and gold kinda girl”). She's his, Beth says, on one condition: “The only thing I ask is that you outlive me so that I never have to live another day without you.” Rip doesn't quite get that this is a proposal. But Beth spells it out beautifully, and assures him that John already gave *her* his blessing. Holding her close, Rip can only say yes (or his version of it): “I would've liked some diamonds, actually.”

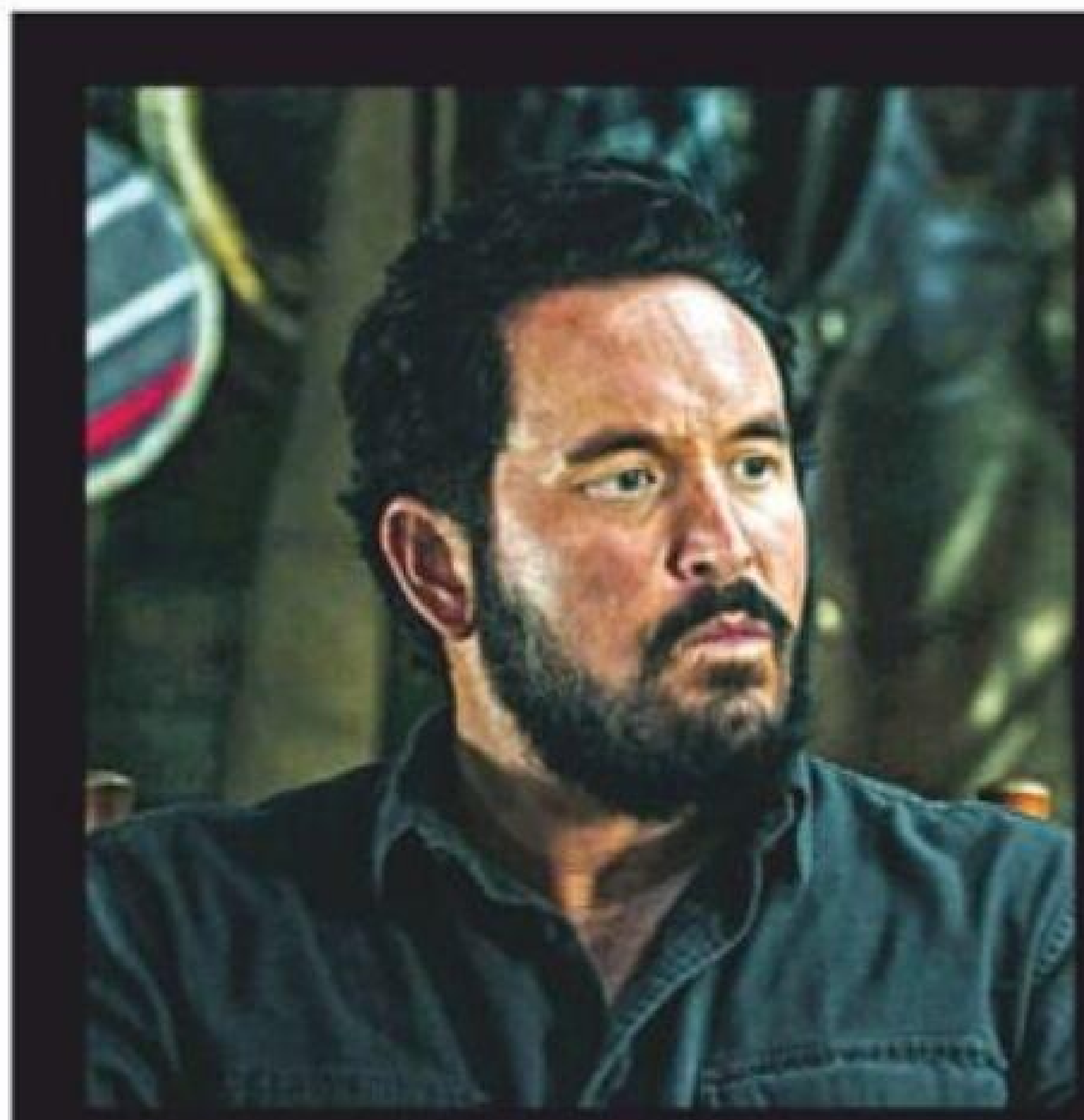
“I think he might

Season 4, Episode 2 **Phantom Pain**

After barely surviving the explosive assassination attempt on her life, Beth met teenager Carter (Finn Little) outside the hospital where he was visiting his no-good dying father in the first episode of Season 4. Arrested for shoplifting later, Carter tells the police that Beth is his guardian. Though Rip is skeptical, Beth takes the boy in, believing the ranch will help him become a man, just as it did for Rip at his age. After putting him to work cleaning stalls, Rip eventually takes a shine to Carter. Beth and Rip begin to feel that he just might be the son they thought they could never have.

Carter comes to feel the same, calling Beth “Momma” in the Season 4 finale. She returns the sentiment for just a moment before registering the gravity of the word. That’s not who she is to him, she tells a wounded Carter. “I’m nobody’s mother. Ever.”

But Carter is one of the few to attend Rip and Beth’s outdoor wedding. It seems like the two might just be his parents, even if they’re not yet ready to admit it.



> “THIS MAKES YOU HAPPY, DON’T IT?” —RIP

In the episode “No Such Thing as Fair,” Rip acts the proud father figure when Carter turns out to be a card shark and cleans out the bunkhouse gang at poker

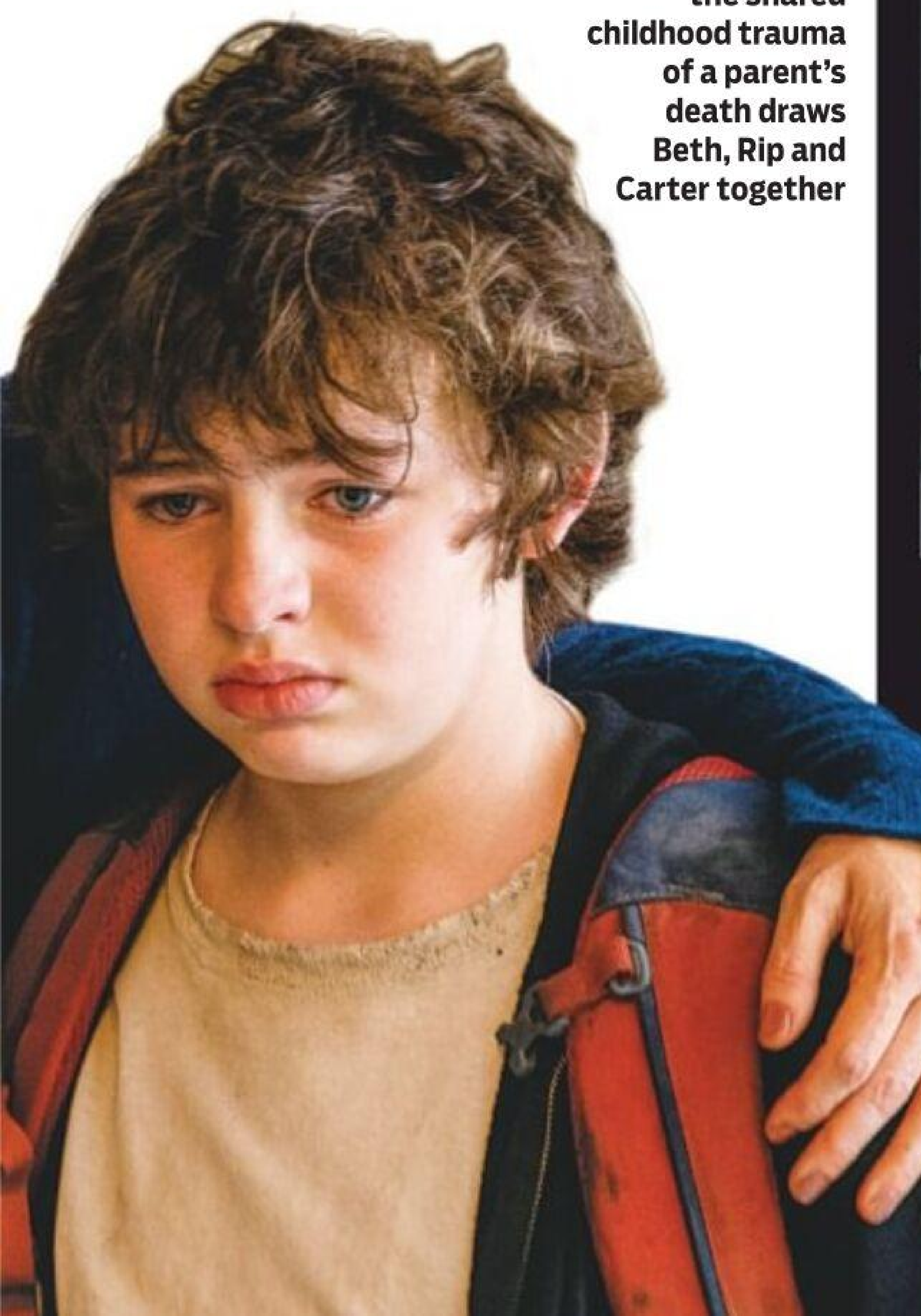
be our kid, baby.”

—BETH

“I think I got this whole cooking thing figured out,” Beth says after putting together a Hamburger Helper meal for Rip and Carter

“It does.” —BETH

Beth comforts Carter after he says goodbye to his dead father; the shared childhood trauma of a parent’s death draws Beth, Rip and Carter together



“MORNIN’, MOMMA.” —CARTER

“Hey, baby.” —BETH

LLOYD: "WHERE WE GOING?"

RIP: "A WEDDING."

LLOYD: "YOURS?"

RIP: "YES, SIR!"

Season 4, Episode 10

Grass on the Streets and Weeds on the Rooftops

Beth and Rip's long-awaited nuptials finally arrived in the fourth season's finale, and it wasn't just a surprise to fans. Not even Rip knew he'd be getting hitched when he woke up! But that's life with Beth Dutton—unpredictable.

In fact, Beth had planned to pack up and leave the ranch, and Rip, that very same day. But Rip convinces her not to break her promise and run away from him again.

Instead, she decides to make peace with her father and puts into motion a plan for revenge against adopted brother Jamie (Wes Bentley) and his biological father Garrett Randall (Will Patton). It was Garrett who orchestrated the vicious attacks on the Duttons, and Jamie, Beth believes, knew about it and did nothing.

To confirm her suspicions, she visits one of the men responsible. In prison. In a slinky gold dress. Posing as a conjugal visitor. Typical day-of-the-wedding bridal behavior? No way. Something very much in character for Beth? You bet!

Then, after making a pit stop at a church to kidnap a priest at gunpoint (call that something borrowed!), she heads back to the ranch for an impromptu ceremony—"a little business to take care of" before dinner.

Though John tries to convince her to wait for a proper wedding ("Sweetheart, that's a priest. We aren't f---ing Catholic!"), Beth doesn't want to waste any more time. "I don't give a s--t about the wedding, Dad. I just care about the marriage."

Rip is happy to oblige Beth's particular brand of crazy, fetching Lloyd (Forrie J. Smith)—something old!—to be his best man. Despite his

> "BETH, YOU CAN'T WEAR THAT DRESS AT YOUR WEDDING."
>
> —JOHN

“Don’t worry, Daddy, I won’t be wearing it long.”

—BETH

protests over her, shall we say, unconventional choice of wedding dress, John Dutton walks his daughter down the aisle.

Rip vows to cherish Beth "through everything, until I die, and then somehow longer, baby." Beth, however, is too impatient for vows. She keeps things simple, declaring, "F--- yes, I do." With his mother's ring, Rip and Beth fulfill a lifetime of promises they've made to one another, and seal a romance that began in childhood.

But unbeknownst to Rip, Beth has another childhood promise to keep. In lieu of a honeymoon, Beth—her affairs now in order—is free to finally take revenge on Jamie for his monstrous decision to allow her to be sterilized without consent during her teenage abortion.

In a dramatic confrontation with Jamie, Beth threatens to tell Rip the whole truth—that Jamie helped abort his child, and that the procedure ensured they could never have another. Rip, she says, will hunt Jamie down and kill him with his bare hands.

As Jamie begs for his life, Beth gives him another way out: He must kill Garrett. Jamie does so, only to find Beth there to snap a picture of his disposing of the body. To wrap the day in a neat bow, she reminds Jamie that with the photo, "You're f---ing mine now."

One day, a wedding. The next, murder and blackmail. Just as Rip's and Beth's lives are joined together, Jamie's life now belongs to Beth. It's a stark contrast between love and hate that's all too familiar to the Duttons, a family capable of only so many happily ever afters.

HE PUTS THE RING ON HER FINGER

“IT’S YOURS, AND SO

“They all like that?” Carter asks Lloyd after having attended his first-ever wedding. Lloyd can only laugh. “Hell, kid, ain’t none of ’em like that.” Truer words never spoken. As John leaves to drive home the priest—who promises not to press charges—Rip and Beth get to bask in an embrace, their first as husband and wife.

AM I.”

—RIP

> “I ROBBED US OF SO MUCH TIME TOGETHER.” —BETH

Season 5, Episode 1

“One Hundred Years Is Nothing”

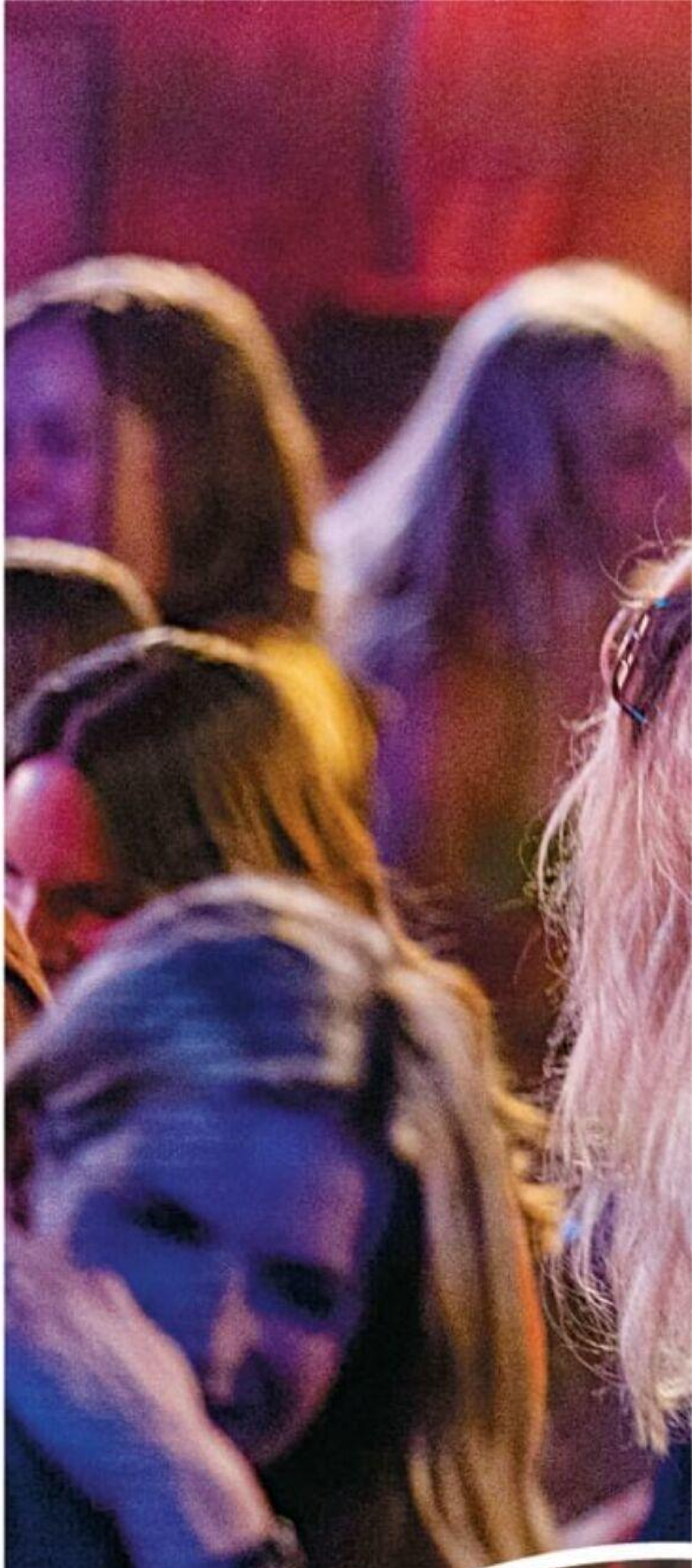
The highs and lows of Beth and Rip’s romance are never more evident than at the start of the final season. Flashbacks show the two as teens, with her mocking his ambition to be top hand at the ranch (“That’s like dreaming of running the grill at McDonald’s”), then asking him out for that night, before she leaves for college. “Your window’s closing,” she says. But their date ends before it really begins. Offended when she uses her looks to get a martini at the bar, Rip leaves. Back at the ranch, he sees her kiss another cowboy.

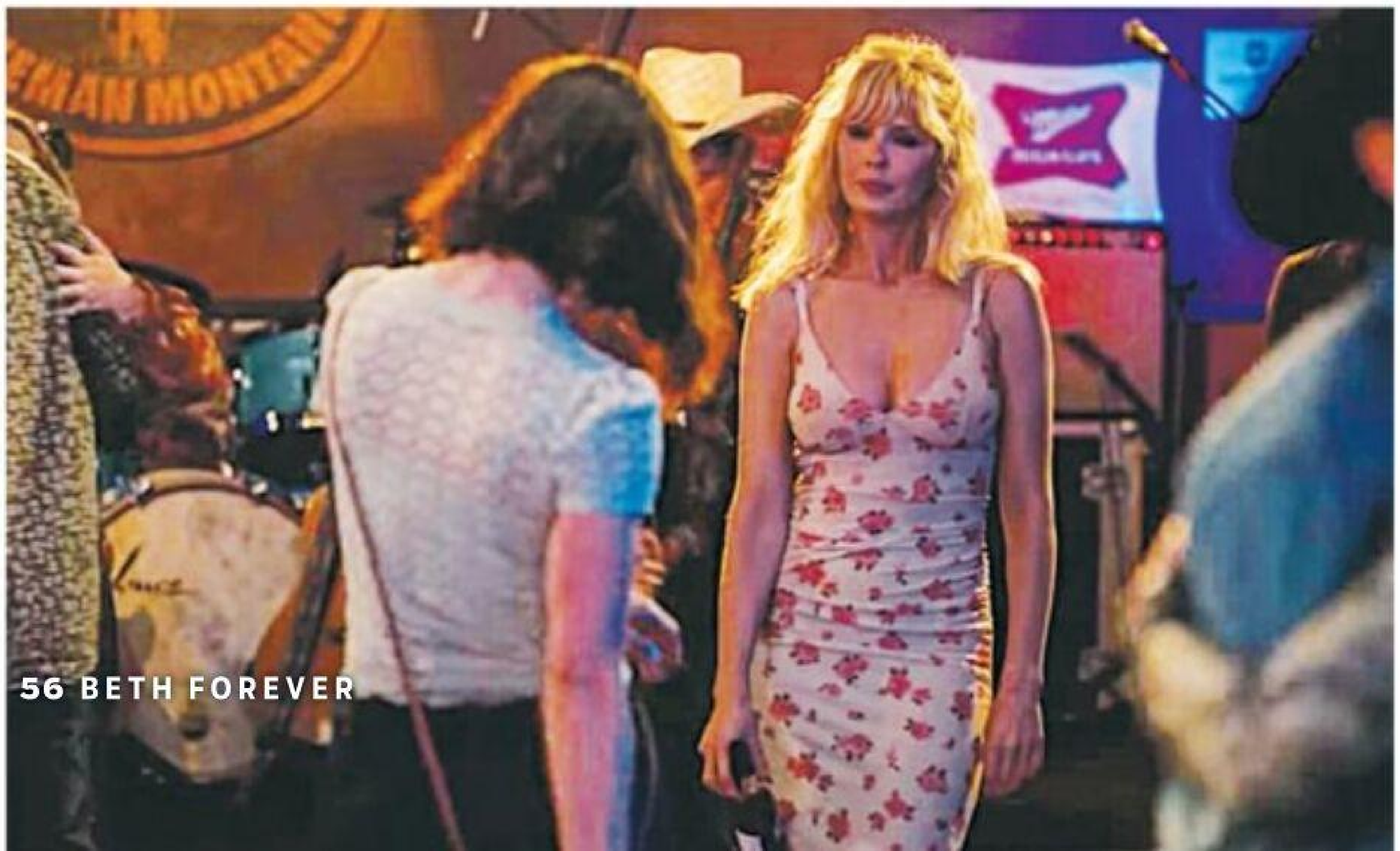
In the present, Beth offers Rip “a sort of blanket apology to generally cover the past.” She knows she was awful to him and laments that her behavior wasted time they could have spent together. “Whatever it took, I don’t need. I’m happy,” Rip assures her. What gets her in trouble, he gently jokes, is that her mouth is as big as her heart. “You did put me through hell,” he admits, “but you’re all mine now, aren’t you?” He urges Beth to find someone new to fight instead of beating herself up about the past. She needs to find a way to enjoy her life. She promises that she will.

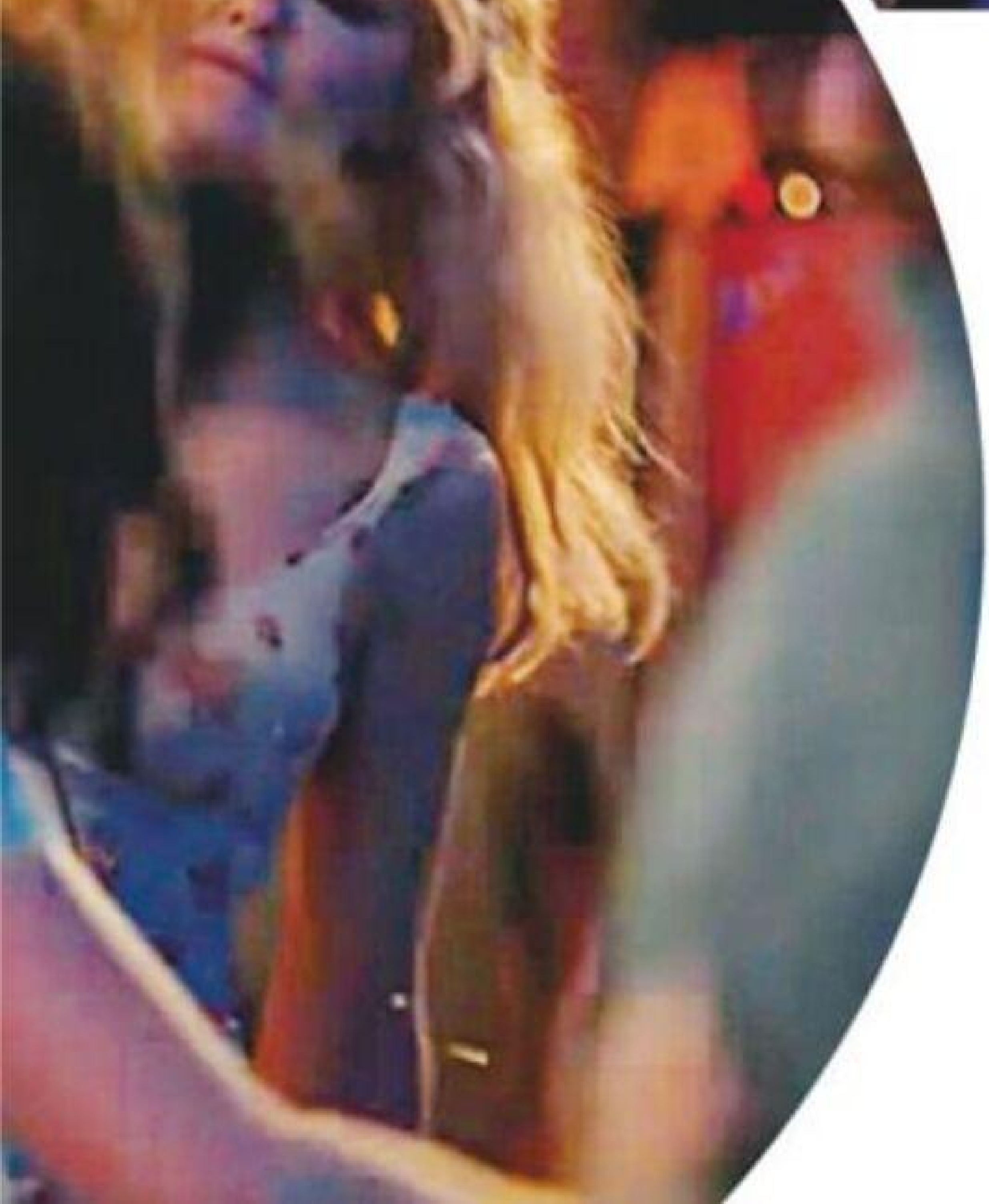
“You need to let yourself be happy.”

—RIP

> “MY WIFE IS STANDING RIGHT OVER THERE.”
>
> —RIP



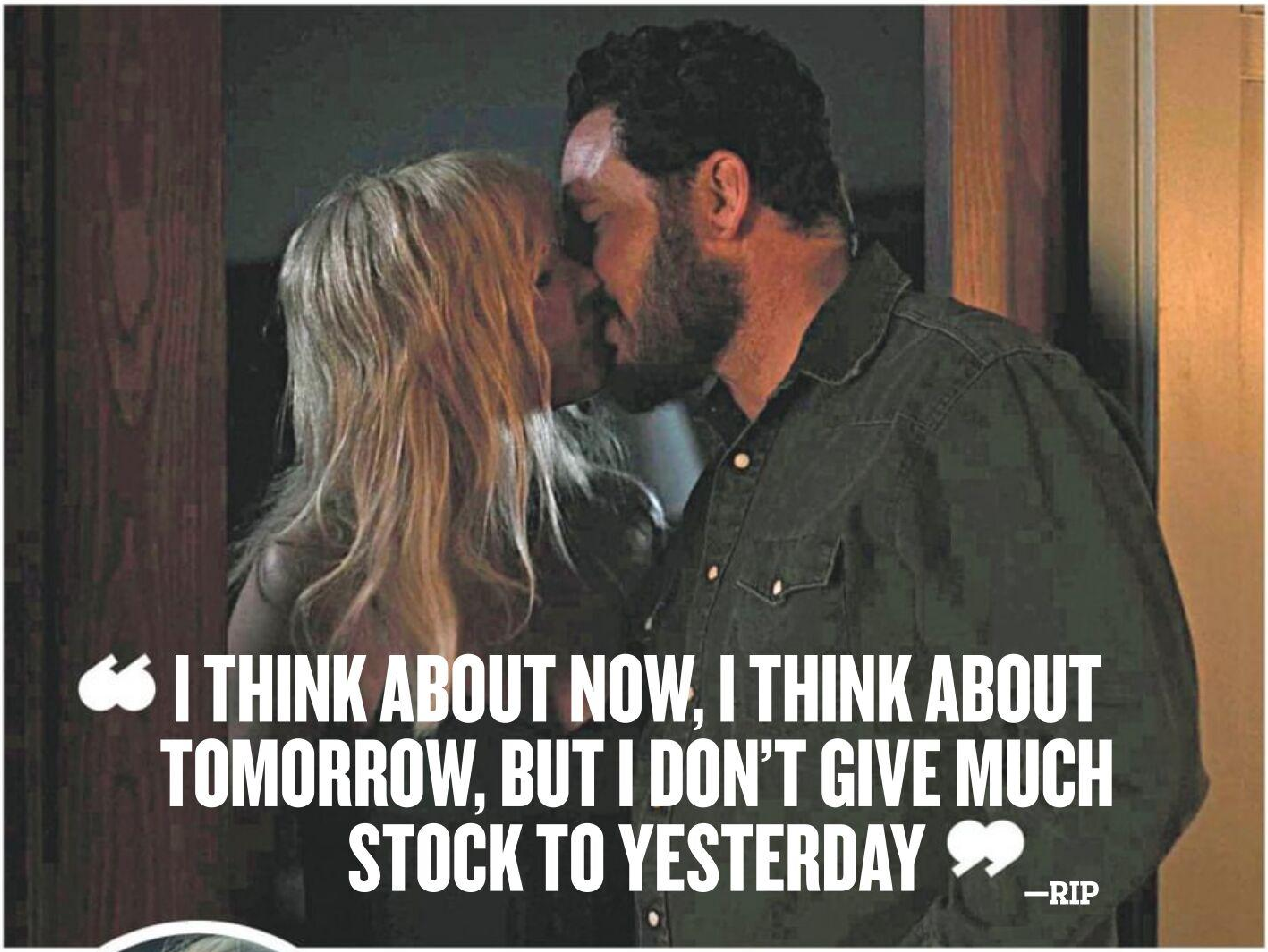




Season 5, Episode 3
“Tall Drink of Water”

Don’t mess with Beth Dutton. It’s a lesson that many have learned over the years—including Market Equities’ CEO Caroline Warner (Jacki Weaver), whom Beth negotiates out of a job. A woman who hits on Rip at a bar where Beth is celebrating also learns it the hard way. The night gets off to a relaxed start for everyone, with Rip admitting his “no” when Beth suggests they all head out to “a real cowboy bar” rather than stay in the bunkhouse was “a poor choice of words.” She promises he’ll have fun, and he does, at first, with the two sharing a dance and Rip actually cracking a smile.

But then a woman approaches Rip, and although he immediately tells her he’s married and points to Beth, she says she’s not worried about the Dutton. Oh, she should be. Beth breaks a bottle over the woman’s head, and that’s just the beginning of a bar brawl. Rip was right when he warned before they left that mixing fake (like in the bar) and real cowboys would only result in fighting. Sheriffs break it up and, as Rip puts it while Beth is escorted to a police cruiser, “You put your hands on my wife and you get the horn.” The couple that throws down together stays together.



> “I THINK ABOUT NOW, I THINK ABOUT TOMORROW, BUT I DON’T GIVE MUCH STOCK TO YESTERDAY”
>
> —RIP

Season 5, Episode 5

“Watch ’Em Ride Away”

Their date as teens didn’t go well, but in a flashback (left), young Rip is the one cowboy that Beth tells to be careful when he and the others set out for a week of herding cattle.

Fast forward to the present, Beth rouses from a dream. “Memories woke me”—and not good ones—she tells Rip. Does he ever think about them? “Us is all I think about,” he says, but she’s dwelling on the past. “Yesterday’s what eats everybody,” he says. “That’s why I don’t think about it.”

Later, as Rip gets supplies together for the spring gathering, when the cowboys ride off to round up the cattle for branding, he’s surprised that Beth wants to join him. After his reaction, she makes him work for it—and he does with a sweet invite: “Beth, love of my life, I don’t think I can survive two days alone. And God knows that you hate horses and cattle and being dirty and cold and especially being told what to do, all of which is going to happen tomorrow, but would you consider coming and sparing me the misery of being without you?”

She, of course, says yes, and they move quickly from romantic to passionate when he carries her over to a worktable and they kiss.

Season 5, Episode 6

"Cigarettes, Whiskey, a Meadow and You"

You'd never have guessed that Beth could look so at peace sitting in a meadow, but she does when Rip shows her the place where he had hoped to hold their wedding. She apologizes for rushing the ceremony, though she points out, "I thought I was going to spend the rest of my life in prison, so I had to put the pedal to the metal." He clearly understands her; he has a flask and cigarettes for her to enjoy while they relax together against a tree. "I could do this. I could live here and never see another person in my whole life except you," she says. "I don't need anything else—cigarettes, whiskey, a meadow and you.... Three things that make me feel good and the perfect meadow."

Beth knows him too: She'll let him have a horse and cows to chase. She even knows that he'll need a barn to keep them in. And only these two could make "shut the f--- up" sound so completely romantic. "Watch the sunset with me," he tells her. But she'd rather he watch her than the "overrated" sunset, and she climbs into his lap.

"F--- your sunset, baby. You watch me."

—BETH

> “DO YOU WANT TO GO TO THE FAIR WITH ME?”
>
> —RIP

Season 5, Episode 7

"The Dream Is Not Me"

It's not often that Beth opens up to other people, especially to someone she can't stand like Summer, so it's a little more special when she talks about the joys (not oppression) of marriage, if it's with "the love of your life, your soul."

Later, she and her soulmate share a laugh when Rip asks Beth to join him at the local fair and she accepts. (John, in the room, worries that it's code for something a father shouldn't hear.) It's at the fair that Beth tells Rip she's going with him for the cattle run to Texas because "I can't live without you for a year." He can't believe she plans to live in a tent and shower once a week at a motel, but they swore to spend their lives together. "Where you go, I go," she reminds him.

Rip knows that Beth will do whatever she wants ("I'm well aware of that, sweetheart," he says), and he's also not surprised that she changes her plans a bit—deciding she'll fly down, meet him and rent a comfy suite at a nearby hotel. In other words, she'll rough it the Beth Dutton way: in luxury, and with happy hour plans (for them both).

Season 5, Episode 8

"A Knife and No Coin"

The episode opens with a flashback that shows Rip taking the *Y* brand—after accidentally killing a cowboy who disrespected Beth—committing him to the Yellowstone for life.

In the present, before Beth gets entangled in the mess that is her family—Jamie's attempt to impeach John, his revealing the truth about the "train station" to her, and Beth and Jamie both plotting to kill the other—she shares a short, fortunately temporary but touching goodbye with Rip as he heads out for the cattle run in Texas. She is still planning to join him, just not yet; she's decided to fly down rather than drive with the others, since she now has Jamie's political treachery to deal with.

As the cowboys pack up to leave the ranch, Beth gives Rip a handkerchief she's sprinkled with her perfume, promising, "I'll fly out and see you in a week." The two kiss gently, then he removes his sunglasses to look into her eyes as he tells her he loves her before they part ways. She doesn't say it in return, but with the warmth and light in her eyes, no words are necessary.

> "I love you."
>
> —RIP

“I NEED MY HUSBAND.”

—BETH

Season 5, Episode 9

“Desire Is All You Need”

There is nothing Beth Dutton can’t do on her own, but her life has always been anchored by two men—her daddy John and her great love, Rip. When John dies mysteriously in this episode, she knows the path ahead begins with having her love there by her side instead of tending the herd in Texas. “Baby, I need you to come home now, please,” she tells Rip after breaking the news, her voice cracking. “Yeah, I’m on my way,” he says, and gallops off at full tilt. Losing John is nearly as crushing to him as it is to her; John is the man who gave him a home and a living before giving him his only daughter’s hand in marriage.

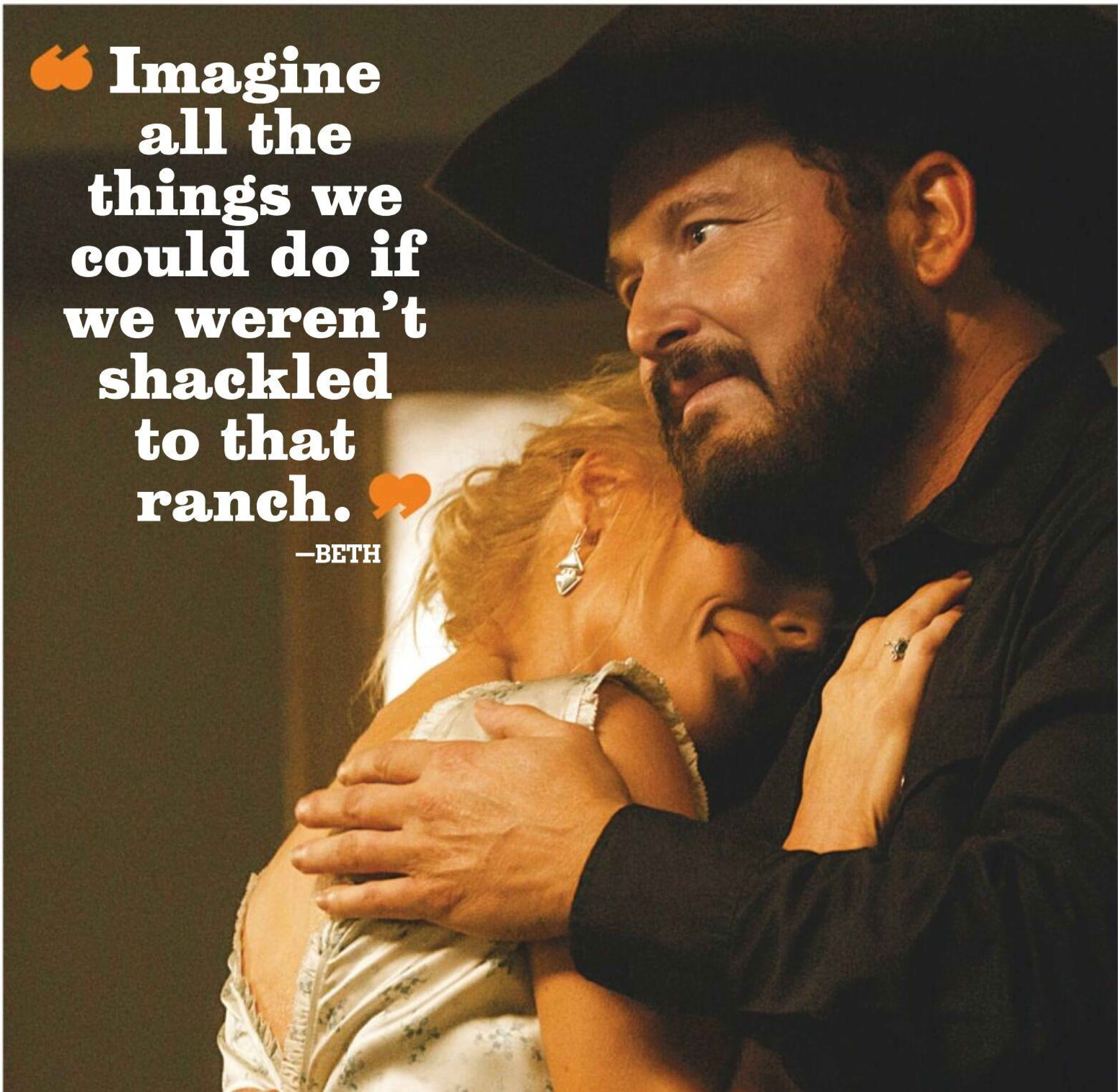
This hour has a beautiful flashback that speaks to the legacy of the cowboy way, a code that reminds Beth of the link between her father and her husband. Rip will always be a cowboy at heart, and that heart belongs to Beth. As the episode ends, back in the present, Rip has returned home, and Beth races toward him in a kind of panic. When she collapses in his arms, she knows she can finally release all the pain, and between sobs, a shriek of “Nooooooo!” escapes from her.

Season 5, Episode 10

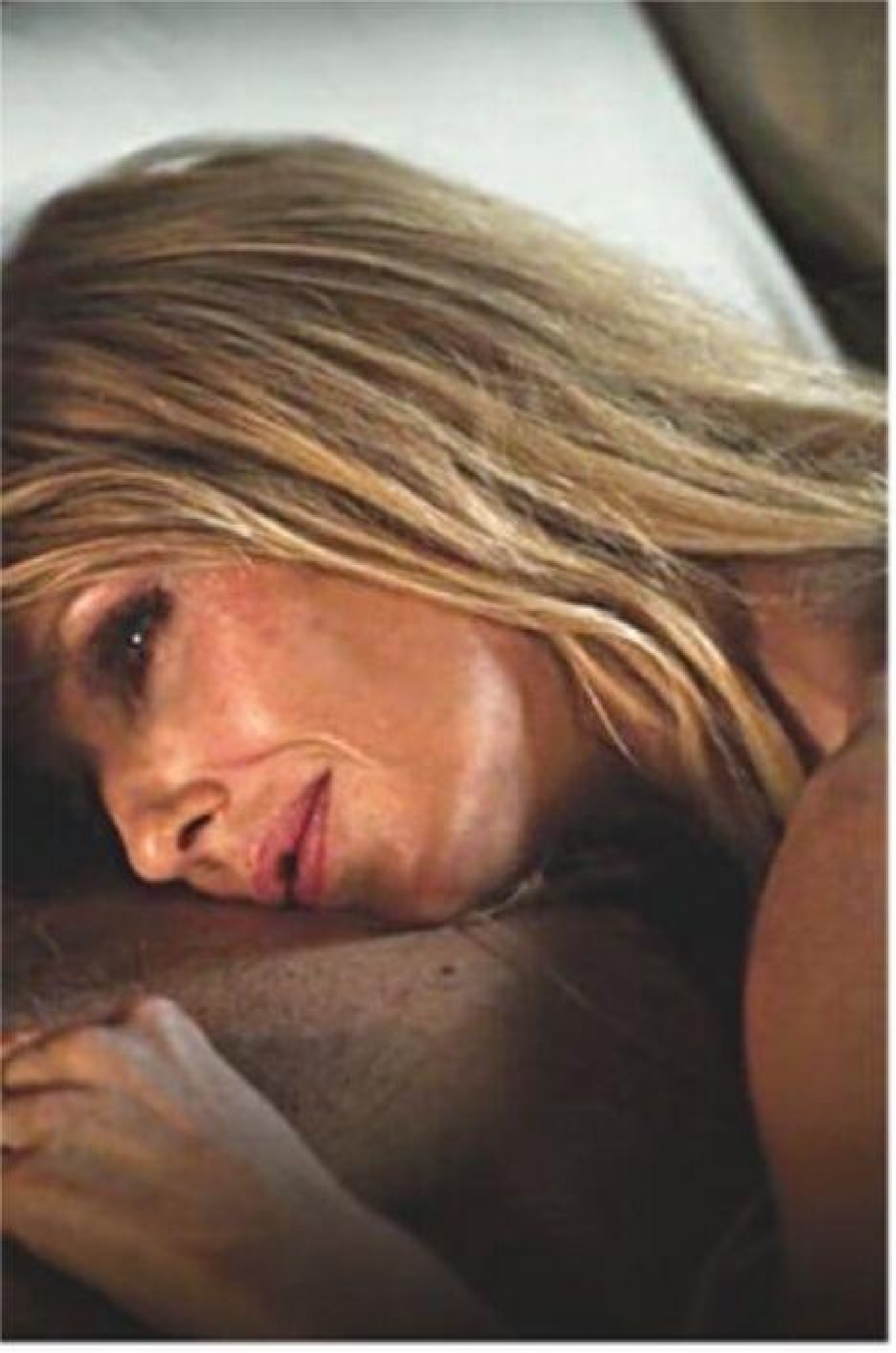
"The Apocalypse of Change"

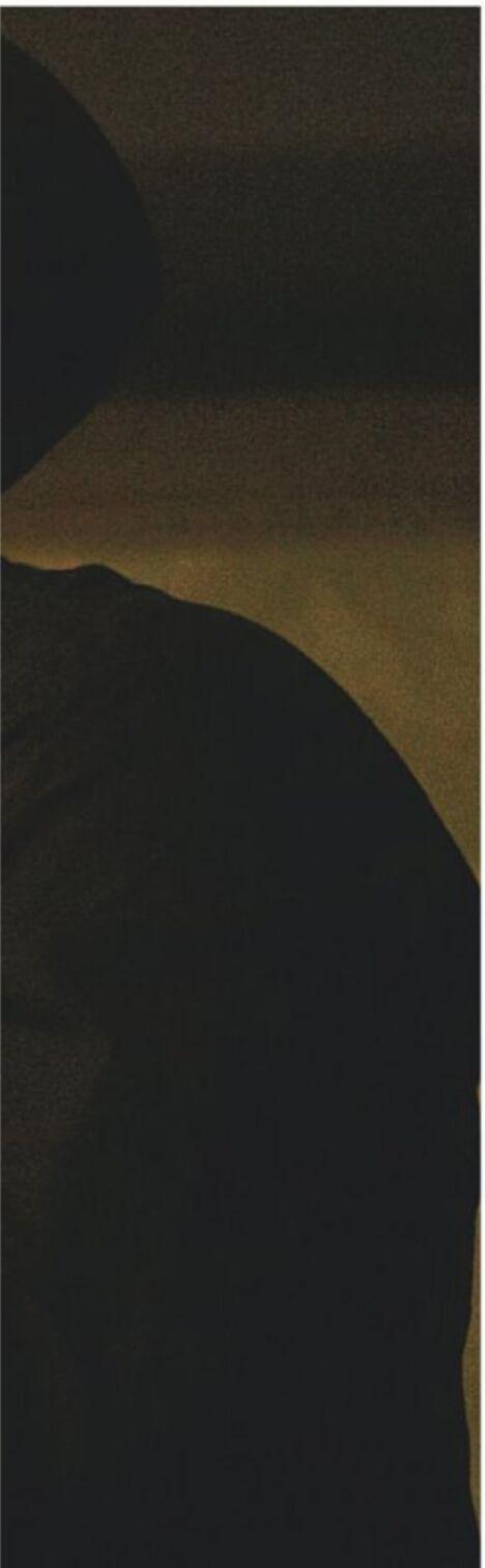
Beth loves few things more than combining two of her great passions—a stiff drink and the company of her husband, Rip. And when she "kidnaps" Rip during his herding assignment in Texas (seen in flashback), she takes him to the Barfield in Amarillo, a boutique hotel famous for its Prohibition era–style speakeasy. These are beautiful, romantic scenes (occurring, plot-wise, several weeks before the death of John Dutton) that delve more deeply into the bond this husband and wife share.

Lying in bed, Beth realizes this is the first time the two of them have ever been together outside Montana. Rip reminds her that this is the first time *he* has ever been outside Montana, but that's by choice. Being on the Yellowstone ranch is what has always given him his purpose in life. That, however, will change, and as they sip their drinks in the speakeasy—Rip just barely able to get down his old-fashioned—the cowboy can only admire his deep-thinking wife, the wheels of her brain certainly turning. "Let's dance," Beth finally says. "Honey, I don't see a dance floor," Rip tells her with a smile, and Beth grins back, coyly. "Well, we'll make our own." And, as with most things in their life together, they do.



> **"Imagine all the things we could do if we weren't shackled to that ranch."**
>
> —BETH





Season 5, Episode 11

“Three Fifty-Three”

Beth and Rip feel both incredible highs and unbelievable lows in this episode, much of it told in flashback. It opens with Beth still in bed in Amarillo after enjoying some connubial time with Rip. While he dresses to get back to the transplanted Yellowstone herd, Beth watches him sadly. She’s anguished that he’ll remain in Texas protecting the cattle while she has to return to manage the Yellowstone business. “I’ll send Lloyd,” she says desperately, anything to make it possible for Rip to return with her.

But there are rules, Rip tells her. “As much as I’d rather be with you,” he notes, the ranch manager is resigned to his duty. Giving her a tender kiss, he urges that she make “no more surprise visits.” Next time, he suggests she let him know when she wants to come so that he can carve out extra time to spend with her—he even proposes that they could rent a house nearby. She rolls her eyes at the idea of conjugal visits at the ranch. “I’ll take it however I can get it,” he responds, trying to lighten her mood. Of course, none of it is enough to ease Beth’s sadness about their prolonged separation. As he departs, tears gather in her eyes.

> “I CAN’T DO THIS FOR A YEAR.”
>
> **—BETH**

> “All I ever need is time and you, Beth.”
> —RIP

Season 5, Episode 12

“Counting Coup”

As tragedy unfolds on the ranch with cowboy Colby’s accidental death, and Kayce closes in on who was behind John’s murder, Beth finds Rip brooding in the big house’s living room. He’s silently blaming himself for the ranch hand’s death. Beth, having tenderly comforted Carter moments before, seems to know that Rip needs a different kind of understanding. She hands him a drink and decides to make a fire, so he can throw his glass into it. “Why would I throw my glass in the fire, Beth?” he asks. “I’m not gonna watch you bottle this up all night,” she says. He takes the advice.

Pouring him another drink, she jokes that the family is in trouble when she’s in the position of therapist, yet she aches for him. “What do you need to not feel this pain or this guilt... whatever it is you’re feeling?” she asks. He knows that she’s the best balm for his hurt, but he also knows that Colby’s death isn’t unusual on a ranch. “You know, if I started feeling guilty for all the mistakes I’ve made...guilt is all I’d feel,” Rip admits.

With her head on his shoulder, he says with regret, “It’s a dangerous job...one day it’ll kill me too.” Beth tenderly places her hand on his chest.

“BABY, YOU GOTTA THROW SOMETHING.”

—BETH

Season 5, Episode 13

"Give the World Away"

Beth triggers Rip's protective instincts when she decides to fly to Texas for the afternoon to watch horse trainer Travis (series creator Taylor Sheridan) auction off one of their "big-money horses." Beth doesn't trust Travis with the sale, but Rip doesn't trust him with his wife. "I don't want you around him without me," he warns her. "He's a horse trainer, he'd try to f--- you in front of me if he could." Naturally, Beth doesn't listen—she can take care of herself.

Wild and wily Travis doesn't disappoint. One massive sale and juvenile strip poker match later, a disgusted Beth returns home, pours a drink and asks Rip, "How is that smug prick your friend?" The conversation becomes a warm shared moment, though, as Rip offers a rare smile at the memory of how Travis defended him during a long-ago bar fight that started over a girl (to Beth's annoyance). Not only did Travis fight alongside Rip, he also went back to retrieve Rip's hat after they were bloody and bruised. "Beth, how many friends you got like that?" he asks. "Just you," she says.

The next day, Rip offers her his strength when she learns the coroner is ready to release John's body. Trembling with emotion, Beth wants to hold the funeral after the auction, with no one invited but family. "The funeral's for him and for him only," she says brokenly, while Rip takes her in his comforting arms.

> **"I don't want you around [Travis] without me."** —RIP

“I WANT THAT BITCH’S NAME AND LAST KNOWN ADDRESS.”

—BETH, ABOUT A WOMAN WHO HIT ON RIP

> “You seem happy…. I’m getting happy.”
>
> —BETH

Season 5, Episode 14

“Life Is a Promise”

If life *is* a promise, then it’s one that delivers for Beth and Rip in the series finale. “I can’t ever get you to a bar,” she tells him, part of the lighthearted banter among the bunkhouse crew. “I’ve taken you to two bars and I’m 0 for 2 gettin’ your ass home. Don’t start with me now,” he says. Indeed, wouldn’t it be nice if the times made things easier on these two and leisurely tossing a few back together was possible?

Beth tells Rip about the ranch she recently purchased for them: 7,000 acres located 40 miles west of Dillon. How does he feel about it? “You’re not gonna get rich, but you can pay the bills,” he says of the plot. “Well,” she answers, “you let me worry about the rich part.” “It’s far from town, honey,” he tells her. “I hate town,” she replies. “Far from a bar.” “Then build me a bar.” Rip smiles at his lifetime love. “That I can do.”

After all the violence, and the disposal of Jamie’s body, Beth and Rip have settled into their new life. And Beth has that same thing on her mind. “There’s a bar in town,” she tells him. “There’s a hitching post out front in case you wanna ride.” Rip kisses her softly. “I’ll saddle you a horse,” he says. Promise fulfilled.

> “There’s an honesty and a truth to Beth and Rip—their love is so raw and real.”

COLE HAUSER

LEFT: BRIAN BOWEN SMITH/NBCU PHOTO BANK/NBCUNIVERSAL VIA GETTY IMAGES. RIGHT: JEFF VESPA/WIREIMAGE

> You can say whatever you want about Beth and how outrageous she can be—but when she loves, she loves hard. And she loves Rip.

THEIR FIRST SCENE

It was clear from the start that these two had passion—just read this excerpt from the pilot episode, "Daybreak," for proof

INT. HALLWAY -- YELLOWSTONE LODGE -- MORNING.

Rip walks down the hall toward John Dutton's office, peeks in the open door --

BETH (O.S.)
He's not there.

Beth walks toward him, mug of coffee in her hand, cigarette in her mouth. Wears a man's smoking jacket for a robe. Looks like a beautiful, blonde version of Dean Martin. She leans against the wall, looks at him. He looks anywhere but her.

BETH (CONT'D)
You look nervous, Rip. Like a stray dog who can't enjoy being in the house because it's so worried about the broom.

RIP
You're up early.

BETH
I don't really sleep.

RIP
Well, they say spiders don't ...

She laughs out loud. They've played this game before. She loves it. Rip hates it with his whole soul. Beth pulls at the sash of her smoking jacket, lets it fall open ...

RIP (CONT'D)
What are you doing.

BETH
(Opens the jacket more) Adjusting my web.

Somehow Rip's body tightens more ...

BETH (CONT'D)
Life's not that complicated, Rip. Either walk on down the hall ...

She takes a drag of the smoke ...

BETH (CONT'D)
Or f[redacted] me.

INT. BETHANY DUTTON'S BEDROOM -- MOMENT LATER.

No soft f[redacted] here -- Rip presses Beth against a dresser as he drives into her. There is a violence to the passion. A chaos. It is the first hint of emotion Beth has exhibited ... It builds. Faster. Harder. More intense ... She buries her nails into his neck, he presses her face against the wall so hard he could push her through the drywall. He explodes into her and she moans her release. Kisses him. Like a lover. Hand to his cheek. Gentle ...

RIP
There's a music festival in Livingston this --

She pushes him off.

BETH
You ruin it. Every time.

She walks to the bathroom, closes the door. Rip grabs his hat and walks out. *

PHILLIP FARAONE/GETTY IMAGES FOR VIACOM (2)

COLE HAUSER & KELLY REILLY

PLAYING RIP & BETH

The actors responsible for bringing the fiery couple to life onscreen share why they think Rip and Beth's relationship works so well

"One of the most gorgeous things about this show" is who Beth and Rip "become when they're with one another," says Kelly Reilly, who's been playing the red-hot Dutton daughter opposite Cole Hauser's deadly ranch foreman since *Yellowstone* began production in 2017. "Beth has always thought that she's at war, except when she's with Rip."

In the brutal fight to protect the Yellowstone ranch, Rip is a first lieutenant. Hauser agrees that the couple find rare peace in each other's company. "Beth is soft with Rip, and vice versa," says the actor. "Rip is a killer. Beth is as tough as nails. When they're together, there's this beautiful, almost childish kind of playfulness."

Part of that comes from a bond that goes back to the characters' teenage years. "Beth has been in love with Rip since she was 14 years old!" Reilly exclaims. Adds her costar, "There's such history; they've known each other for so long. They have this wonderful friendship that nobody else has with them."

> **"When they're together, there's this beautiful kind of playfulness."**
> **—HAUSER**

To create that believable, one-of-a-kind blend of passion and vulnerability, the actors dug into the work. Hauser tells us, "We kept discovering things and pushing each other in a really positive way of, 'Let's try to go further, let's take more risks.' " Reilly offers, "There is a rawness to how we shoot. We have to be completely prepared."

In Season 5, marriage is a welcome new stage for both, but it requires some adjusting. "Rip's life has been lived in darkness, not having love," Hauser says. "Understanding how to navigate those waters, it's not normal for him."

Reilly offers a reminder that this is a partnership of rugged individuals: "There's something magical for Beth that this is now finally her husband. This is her person forever. Marriage for her is a wonderful thing. But has it tamed her? No, of course not." *—Kate Hahn*

Check out some of their TV and movie roles before they both broke big on *Yellowstone*

COLE HAUSER

Clockwise from right: Hauser in *Good Will Hunting, The Break-Up* and *2 Fast 2 Furious* (as villain Verone)

On *Yellowstone*, Cole Hauser plays a rugged, stoic cowboy. But take away Rip Wheeler's beard and ten-gallon hat, and you might be surprised to find the face of a 1990s teen heartthrob. Hauser's career got off the ground with supporting roles in iconic '90s classics like *School Ties*, *Dazed and Confused* and *Good Will Hunting*, alongside future stars Matthew McConaughey, Matt Damon and Ben Affleck. "We spent about a solid seven years basically insulting each other," he recalled. "It was great." He was even roommates with Affleck and Damon when they were young actors in Los Angeles.

In the 2000s, he showed his comedic chops as Vince Vaughan's womanizing brother in the romantic comedy *The Break-Up*. He also featured in a number of action movies, such as *2 Fast 2 Furious* and *A Good Day to Die Hard*, where he perfected the tough demeanor and intimidating physicality that would come to define Rip.

But it wasn't until 2018 that Hauser landed that perfect role—one that combined the heart, humor and action he'd spent a lifetime bringing to the screen. Rip is "one of those dream roles that you wait a career for, and I've been waiting for something this special," Hauser said.

CLOCKWISE FROM BOTTOM LEFT: UNIVERSAL/EVERETT COLLECTION (2); MIRAMAX/EVERETT COLLECTION; WEINSTEIN COMPANY/EVERETT COLLECTION; STANISLAV HONZIK/©EPIX/SKY UK/EVERETT COLLECTION; CHRISTOPHER RAPHAEL/ ©WARNER BROS./EVERETT COLLECTION

KELLY REILLY

Yellowstone fans know Kelly Reilly as a foul-mouthed Montana firebrand—perhaps the polar opposite of a British theater actress! London-born Reilly launched her career in the late '90s with parts in a number of English plays, as well as smaller roles onscreen. In 2005, she appeared in the film *Pride & Prejudice* as the snobbish Caroline Bingley, where her insults were more subtle than they are today. What would Jane Austen have to say about Beth Dutton?

Reilly landed her first lead role in the 2008 horror film *Eden Lake*. She and Michael Fassbender played a young couple whose romantic weekend takes a terrifying turn when they're tormented by a gang of youths. She starred next in the 2009 blockbuster *Sherlock Holmes* as Mary Morstan, fiancée to Jude Law's Watson—a role she would reprise in the 2011 sequel. The following years would see Reilly in a series of high-profile roles: as a recovering heroin addict in *Flight* with Denzel Washington, the wife of a career criminal in HBO's *True Detective* and even a Celtic warrior queen in the Prime Video/Epix series *Britannia*.

It's hard not to see these performances as preparation for Reilly's greatest and most complex role to date. Beth "is pretty thrilling, and there's just so many different aspects of her," Reilly said. "I don't get to rest on my laurels and just roll into work.... I love the challenge of it."

Clockwise from left: Reilly in *Eden Lake*; costarring as Caroline Bingley in *Pride & Prejudice*; and playing the fiancée of Jude Law's Watson in *Sherlock Holmes*

> **"I'm not interested in celebrity or being famous. I love acting. I love great writing."**
>
> **—REILLY**

BETH'S BADASS

Stinging or sassy, sarcastic or sexy—here are some of our favorite lines that show how free-spirited Beth Dutton can be

"SEEING ME WILL BE THE LAST THING YOU EVER DO ALIVE."

—Beth threatening Jamie (Season 5, Episode 10)

"FOR SOMEONE WITH NO SPINE, YOU'VE SURE GOT A LOT OF BALLS."

—Beth to Jamie (Season 2, Episode 3)

"WHEN ALL THIS IS OVER, I'M GONNA HANG YOUR DIPLOMA ABOVE MY TOILET IN MY GUESTHOUSE. YOU HAVE MY WORD."

—Beth to biz rival Willa (Season 3, Episode 9)

"I'm not f---ing you. I'm f---ing her. And if you have a brother, I'm f---ing him too. I'm chopping your family tree down."

—Beth to Dan Jenkins (Season 1, Episode 5)

"DON'T LOOK AT HIM. YOU'RE DEALING WITH ME NOW."

—Beth to IL Energy founder Craig (Season 1, Episode 1)

"I BELIEVE IN LOVIN' WITH YOUR WHOLE SOUL AND DESTROYING ANYTHING THAT WANTS TO KILL WHAT YOU LOVE."

—Beth to Rip (Season 3, Episode 10)

“MY MASTER’S DEGREE HARD AT WORK.”

—Beth doing her trash-cleaning community service (Season 5, Episode 9)

“I am the wrath of a woman scorned. Call it what you will.”

—Beth to her prison cellmate (Season 5, Episode 4)

“THE STING NEVER FADES WITH ME. IT IS A PAINFUL LESSON, AND ONE YOU’RE ABOUT TO LEARN.”

—Beth to her prison cellmate (Season 5, Episode 4)

“I DON’T HIDE FROM WHAT I DO. I WANTED TO FIGHT, SO WE FOUGHT. LET ’EM LOOK.”

—Beth to Summer after their brawl (Season 5, Episode 5)

LINES

“DO I *LOOK* LIKE I’M ON SPRING BREAK? WHISKEY.”

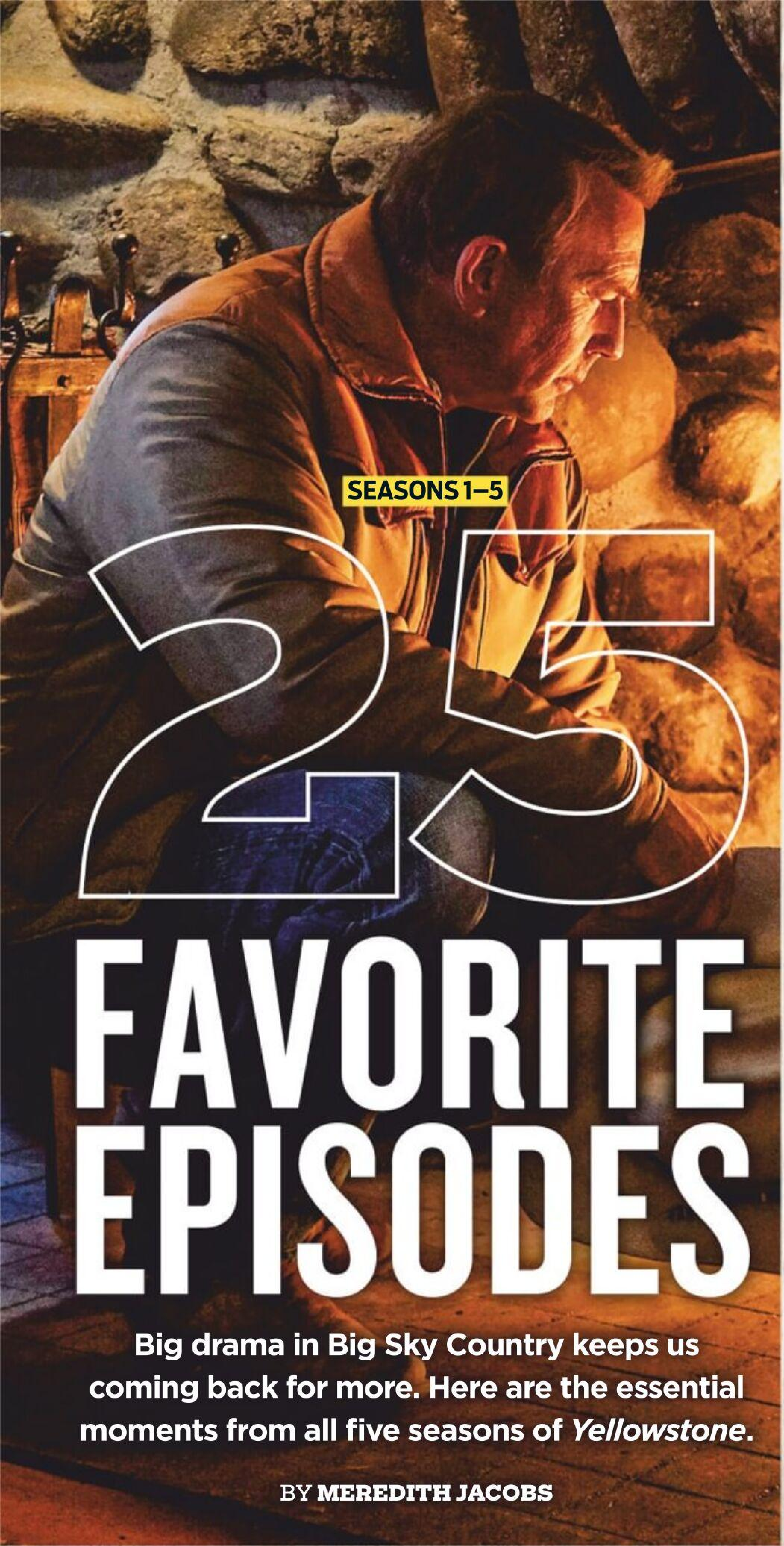
—Beth ordering a drink (Season 5, Episode 4)

“I AM THE RATTLESNAKE, BUT YOU’RE NOT WHO I’M GOING TO BITE.”

—Beth enlisting help to get her way vs. Market Equities (Season 5, Episode 3)

Thug: “We don’t care if he’s scared. We’re here to scare you.”
Beth: “Best of f---in’ luck.”

(Season 2, Episode 7)

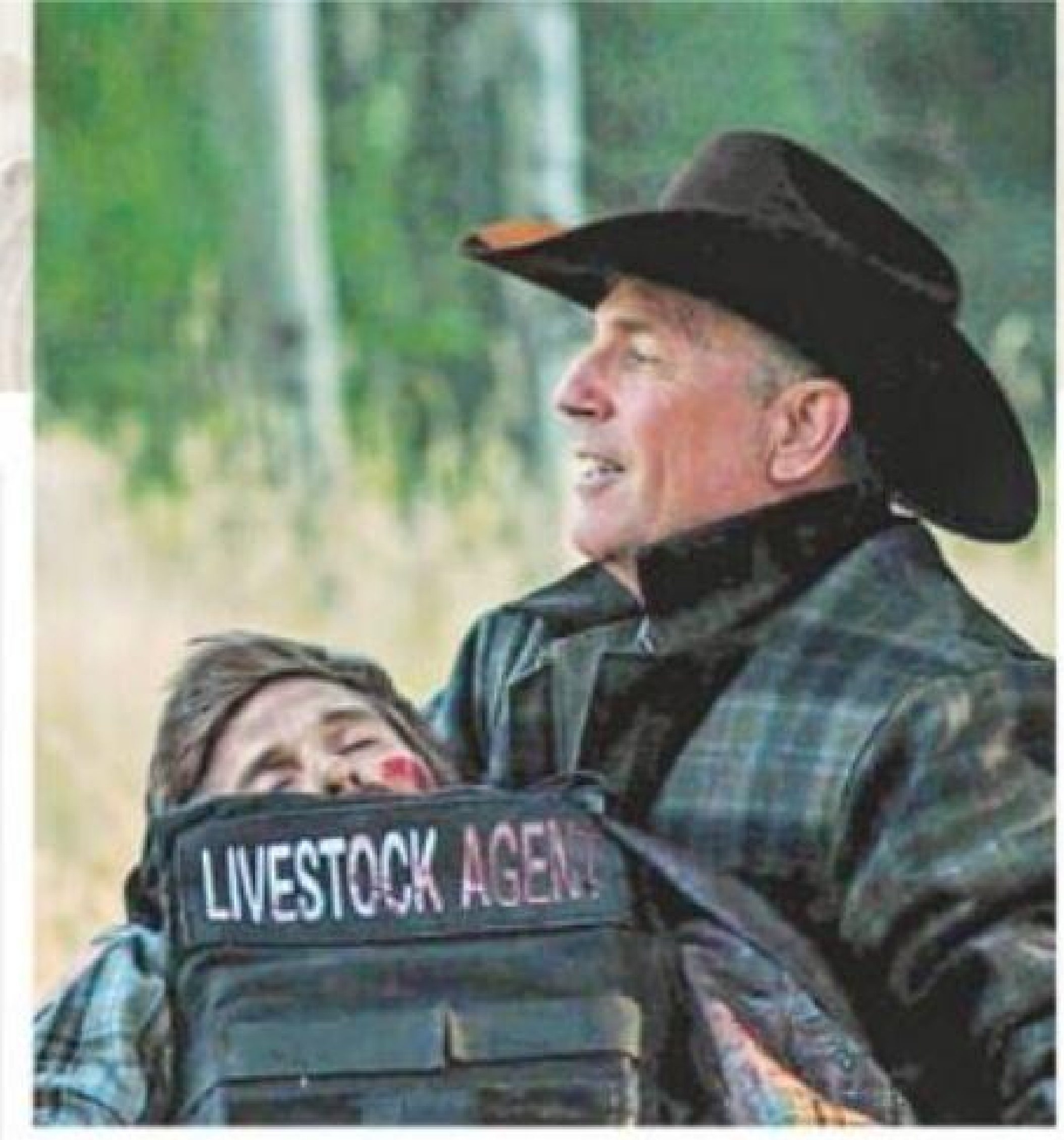


SEASONS 1–5

25 FAVORITE EPISODES

Big drama in Big Sky Country keeps us coming back for more. Here are the essential moments from all five seasons of *Yellowstone*.

BY **MEREDITH JACOBS**



● "DAYBREAK"

Season 1, Episode 1

WHY IT'S GREAT Meet the Duttons: patriarch John (Kevin Costner), doing what must be done, shooting an injured horse; Jamie (Wes Bentley), tangled up in legal issues with John and their land; Kayce (Luke Grimes), away from the family, with his wife Monica (Kelsey Asbille) and son Tate (Brecken Merrill); and Beth (Kelly Reilly), asserting her dominance in business. Meanwhile, Chief Thomas Rainwater (Gil Birmingham) wants his people's land back—land that is now part of the Dutton ranch.

KEY MOMENT John's eldest son, Lee (Dave Annable), is killed fighting to protect the home.

● "NO GOOD HORSES"

Season 1, Episode 3

WHY IT'S GREAT "Today's the [day] I want to forget the most," John says on the anniversary of his wife Evelyn's (Gretchen Mol) death. It's also a day that Rip (Cole Hauser) and Jamie can't forget when Beth turns a trough into an outdoor bathtub. Plus, Kayce leaves Tate to rescue a kidnapped girl, and the young boy faces off against a snake—and wins.

KEY MOMENT A flashback reveals a young Beth's (Kylie Rogers) tense relationship with her mother—and her guilt about her role in the Dutton matriarch's death.

“THE LONG BLACK TRAIN”

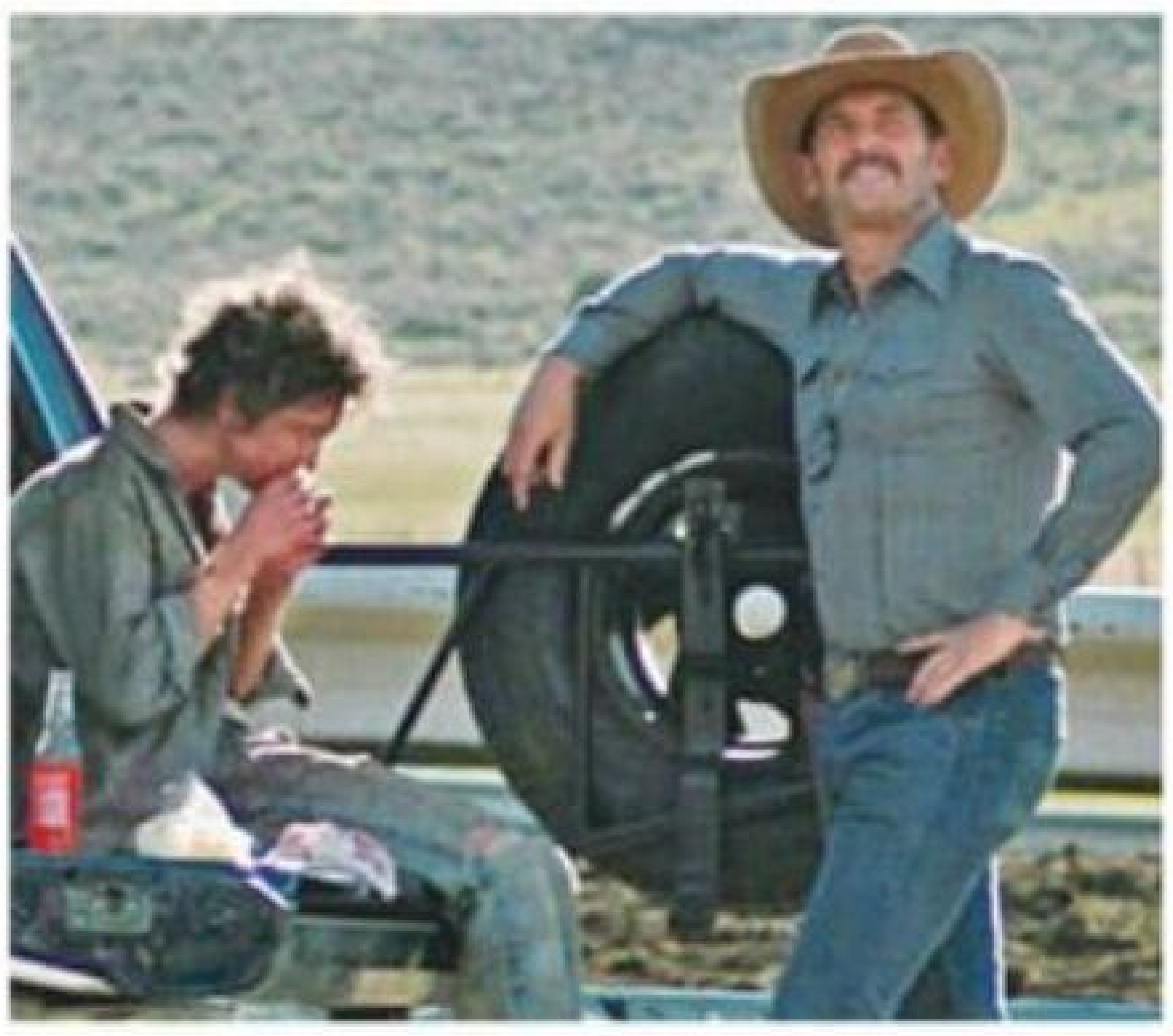
Season 1, Episode 4

WHY IT’S GREAT Not everyone who works at the ranch has the brand, but those who don’t still treat it with the respect it deserves—the ranch owns you, but it’s also a symbol of loyalty that protects you. Plus, John spends the day with Tate and saves him from drowning.
KEY MOMENT After a ranch wrangler picks on the wrong man (Jefferson White’s branded Jimmy), John recommends to Rip that he be brought to the “train station”—killed and thrown off a cliff, where no one will find his body. It’s far from the only time someone ends up there on the series.

“COMING HOME”

Season 1, Episode 5

WHY IT’S GREAT Jamie can be useful to the family, like when he gets Kayce out of some legal trouble. But he’s reminded of his place when his dad notes that he can’t be what John needs: evil like his sister. Meanwhile, Rip collects Walker (Ryan Bingham) from prison for the open wrangler spot.
KEY MOMENT One of the few times we see any affection between Beth and Jamie comes as she grieves the loss of their mother, how her mother looked at her with no love in her heart, as she holds a gun under her own chin. It makes seeing them at each other’s throats, as they almost always are, that much more enjoyable.



“THE UNRAVELLING, PART 1”

Season 1, Episode 8

WHY IT’S GREAT It’s a good look at John’s relationship with one of his sons, Jamie, and with the man who is pretty close to being one, Rip. When Rip’s in trouble after failing to rescue two people on a cliff and shooting a bear, Jamie’s unreachable, and John isn’t pleased.
KEY MOMENT A 1997 flashback shows how a young Rip (Kyle Red Silverstein) stopped his abusive father after he’d killed his family and later met John Dutton (Josh Lucas) and came to work on his ranch.

Kyle Red Silverstein

"It's OK to watch me walk away, you know. That's why we do it," says a flirty young Beth to the frustrated Rip

> I KILLED MY MOTHER... BY BEING SCARED. I DON'T DO SCARED ANYMORE.
> —YOUNG BETH DUTTON

"TOUCHING YOUR ENEMY"

Season 2, Episode 5

WHY IT'S GREAT Ah, young love. These telling flashbacks to the teenage Beth and Rip (played by Kylie Rogers and Kyle Red Silverstein) arrive in the middle of the drama's sophomore season, and they give viewers a glimpse of the burgeoning passion that develops between the two. At this time in their lives, both Beth and Rip are unhappy. She grieves for her mother, Evelyn (Gretchen Mol), and he is

Kylie Rogers

being bullied by an older man in the bunkhouse (Luce Rains). Not surprisingly, there is hostility at the start. Beth calls Rip "daddy's new pet" and says she is thinking about getting her own pet. Rip doesn't like that any more than he likes the older cowboy picking on him. And yet, as Beth cracks a sly smile, she tells Rip he can look at her while she walks away, and it's obvious why she got extra dressed up that morning.

That night, after beating up the bunkhouse bully, who ignites Rip's fiery anger by repeatedly calling him "little orphan boy," the teen retreats to his bed in tears. Beth is waiting for him, and when their eyes meet, the tension in the barn is intense. They bond over how angry they feel about the loss of loved ones and their roles in those deaths (she, her mother, and he, his family). Suddenly, Beth asks Rip to kiss her. "I don't know how," he responds. Neither does she. This is a first kiss for both. It is uncertain, awkward and gentle, but the spark is there.

KEY MOMENT After speaking to reporter Sarah Nguyen (Michaela Conlin) in the first season about his father, Jamie tries to walk back his quotes, but she clues him in on his "lack of options."

"BLOOD THE BOY"

Season 2, Episode 6

WHY IT'S GREAT Jamie tries to fix his mess with Sarah but makes it even worse, killing her and turning to Rip to cover it up. Plus, in a flashback, John sets Jamie (Dalton Baker) on the path to become something to help protect the ranch: a lawyer.

KEY MOMENT Only Jamie would react to a reporter refusing not to print his on-the-record quotes by slamming her head into her car—and then strangling her to death while sobbing that he's sorry.

“RESURRECTION DAY”

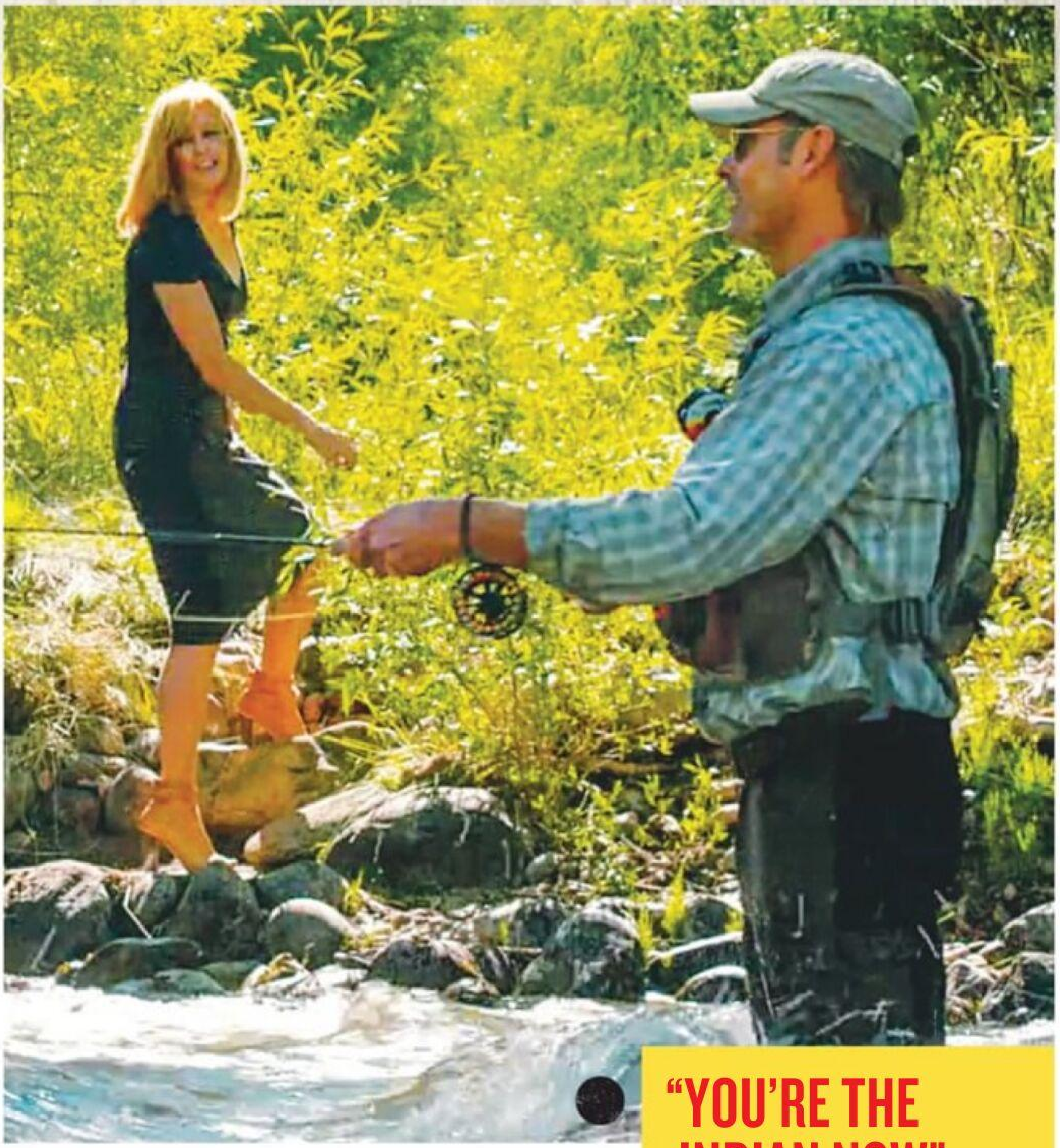
Season 2, Episode 7

WHY IT’S GREAT There is some terrific entertainment amid the darkness: Kayce and Monica reunite, plus Beth and Season 2 villain Malcolm Beck (Neal McDonough) verbally spar in her office. And then Kayce has the bloody bodies of the men Malcolm hired to attack his sister hung outside his house with a message: “Return to Sender.”
KEY MOMENT Beth told Rip to save “I love you” for “when it saves me.” And he does just that, at the end of the series’ most brutal scene—after he kills the men who attacked her. She handles the violence as expected: head-on, with vulgar taunting and by delivering a beating of her own with an ashtray.

“ENEMIES BY MONDAY”

Season 2, Episode 9

WHY IT’S GREAT The rivalry between the Duttons and the Becks escalates, ending with Tate being abducted from the ranch. Jimmy gets revenge after his grandfather was killed by two drug dealers even though Jimmy had paid off his debts.
KEY MOMENT “You judged my skin,” Monica makes clear to a salesperson who accuses her of stealing. But little does that clerk know that Beth is her family, and while Monica may not want to subject her to the humiliation she is undergoing—stripping down for the police—Beth has no qualms about that and shows ferocious loyalty to her sister-in-law. She makes Veronique (Allison Dunbar), an old high school friend, disrobe in the middle of the store and adds insults to the injury: “Spanx…what a shocker. You had an ass like a 12-year-old boy in high school. What happened?” Lesson learned: Don’t mess with Beth’s family.



“SINS OF THE FATHER”

Season 2, Episode 10

WHY IT’S GREAT It’s all hands on deck to save Tate from the militia the Becks have holding him. Dutton nemesis Dan Jenkins (Danny Huston) and the Beck brothers are killed. (Terry Serpico’s Teal gets it while on the toilet!) Tate’s rescue—especially his shouts as Kayce finds him but Tate doesn’t immediately recognize him—is heartbreaking.

KEY MOMENT John confronts Malcolm Beck with a few bullets to get him to give up his grandson Tate’s location. In a satisfying capper to their rivalry, John offers to save him but he refuses. “I wish we never met,” Malcolm says as he dies, a sentiment we’re sure many share. “I bet you do,” John replies.

“YOU’RE THE INDIAN NOW”

Season 3, Episode 1

WHY IT’S GREAT After what happened with the Becks, John must step down as livestock commissioner and trust Jamie to take over. “I won’t betray you,” his son says. His word doesn’t mean much. Plus, John helps Tate with his nightmares from the kidnapping and we meet the Duttons’ and Chief Rainwater’s new common enemy, Market Equities, as it plans an airport in the area.

KEY MOMENT Beth encounters hedge fund manager and Equities ally Roarke Morris (Josh Holloway) when she finds him fishing on their land...if he gets out of the water on either side, he’ll be on Dutton property. Their banter, about his stamina and a possible dinner date, is some much-needed fun after Season 2’s bloodbath finale.

“COWBOYS AND DREAMERS”

Season 3, Episode 5

WHY IT’S GREAT When Beth and Rip were teens, she ended things after discovering she was pregnant. In the present day, a rival from John’s past (Boots Southerland’s Wade) shows up, and Mia (Eden Brolin) and Laramie (Hassie Harrison) bring a bit of fun to the bunkhouse.

KEY MOMENT Young Jamie takes teen Beth for her abortion...to a clinic where the requirement is sterilization, which he doesn’t tell her.

“THE BEATING”

Season 3, Episode 7

WHY IT’S GREAT Beth asks John if Rip can have her hand and, after getting permission, is the one to propose. Jamie’s world is turned upside down when he discovers he was adopted.

KEY MOMENT Jamie confronts John, who drops some harsh truths on his son: His biological father beat his mother to death when Jamie was three months old, and the Duttons are the only ones who ever cared for and protected him. He leaves it up to Jamie to look into his real dad’s “rotten heart and choose who you call father.”

“THE WORLD IS PURPLE”

Season 3, Episode 10

WHY IT’S GREAT It takes all season, but John and Roarke finally face off, in a very crowded and contentious meeting in Jamie’s office, about the Duttons’ land. Plus, Beth brings down Market Equities CEO Willa Hayes (Karen Pittman), and Jamie distances himself from the family.

KEY MOMENT As the finale ends, three Duttons are attacked in quick succession: Beth’s office (and assistant) explodes, Kayce comes under fire at work, and John is shot multiple times on the side of the road.

“MEANER THAN EVIL”

Season 3, Episode 9

WHY IT’S GREAT The wranglers get revenge after Wade and his son Clint (Brent Walker) attack Colby (Denim Richards) and Teeter (Jen Landon). Clint’s death comes when he rides into a tree branch. Wade’s is much more painful, after he spills that Roarke hired them: His brand is cut off (on John’s orders), and he’s hanged.

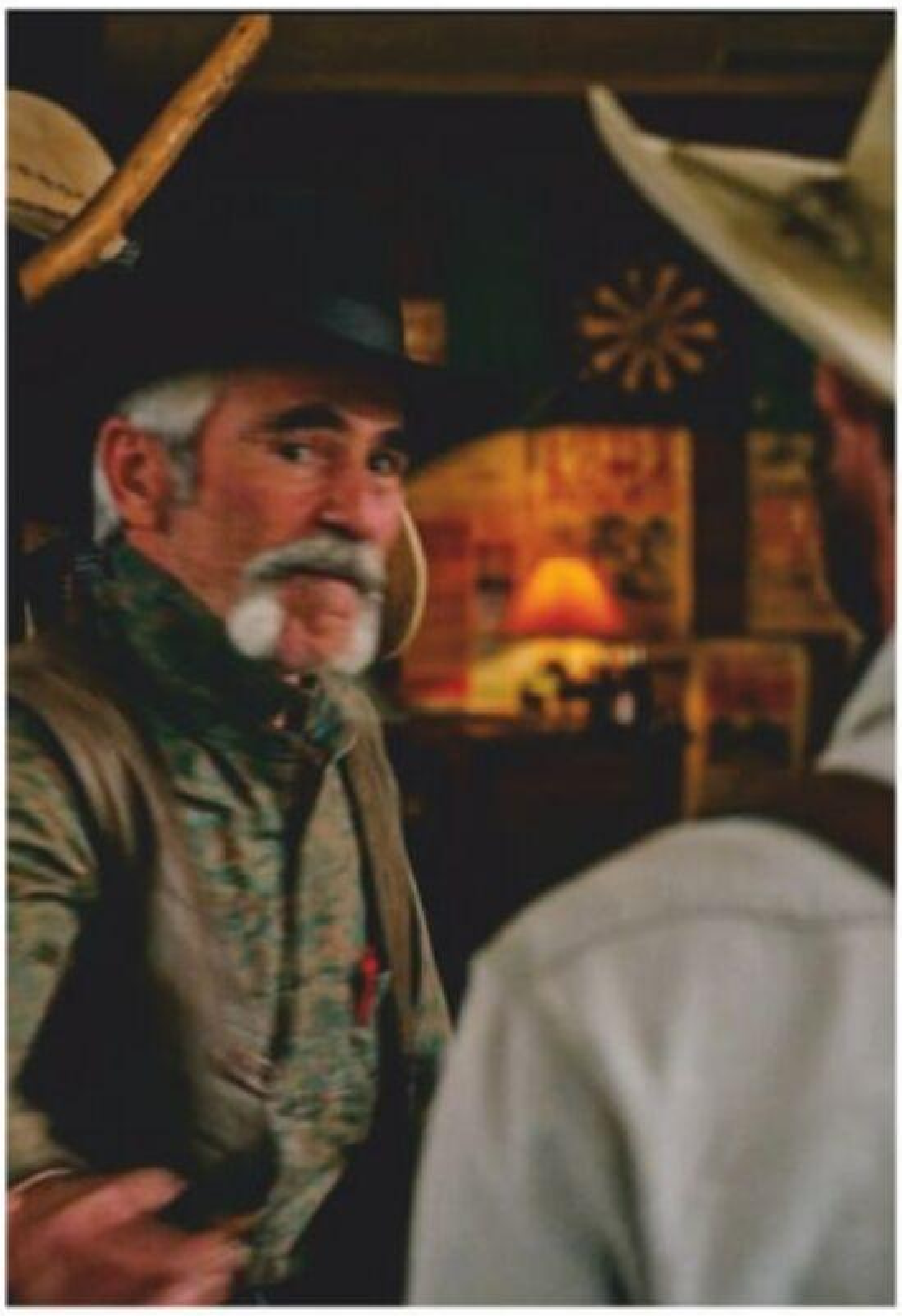
KEY MOMENT For getting their revenge, Ryan (Ian Bohen), Colby and Teeter must pay the price and take the brand.

“I WANT TO BE HIM”

Season 4, Episode 6

WHY IT’S GREAT Jamie pulls a gun on his biological father, Garrett (Will Patton), after realizing the older man was behind the attacks on his family. The tension between Lloyd (Forrie J. Smith) and Walker over Laramie finally reaches its boiling point. Plus, Beth trades barbs with activist Summer (Piper Perabo) after finding her in the kitchen wearing her father’s shirt.

KEY MOMENT Lloyd smashes Walker’s guitar and then stabs him in the shoulder. While the vet hesitates to remove the knife, Laramie just yanks it out. Ouch. So much for no fighting in the bunkhouse.



“HALF THE MONEY”

Season 4, Episode 1

WHY IT’S GREAT Not only do we find out who lived after all the attacks with guns and bombs, but Chief Rainwater and Mo (Mo Brings Plenty) dig into who was behind the assaults. Plus, Rip effectively wields a snake in a cooler as the murder weapon against Roarke. “Good riddance” indeed, as the foreman says.
KEY MOMENT It’s almost impossible to breathe through the first 13 minutes, which picks up where the Season 3 finale left off. Monica and Tate fight for their lives on the ranch (with help from the wranglers), while Kayce hunts down his father’s shooters.

“KEEP THE WOLVES CLOSE”

Season 4, Episode 7

WHY IT’S GREAT The return of wrangler Avery (Tanaya Beatty) might mean trouble for Kayce and Monica’s marriage, especially since she admits that she has always loved Kayce. Teeter fights for her spot in the bunkhouse after John had Rip kick the women out following Lloyd and Walker’s blowup.
KEY MOMENT Jamie believes that Gov. Lynelle Perry (Wendy Moniz) will endorse him as her replacement, but she backs John instead. Beth absolutely delights in Jamie’s reaction.

“NO SUCH THING AS FAIR”

Season 4, Episode 9

WHY IT’S GREAT From John and Beth having it out more than once to Jamie’s two fathers coming face-to-face (finally) to Jimmy’s becoming a cowboy at the 6666 Ranch, it’s the perfect setup for a season finale.
KEY MOMENT John confronts Beth after realizing the part she played in Summer’s arrest. At first, she shrugs it off because she’s protecting him and the ranch. But he tells her, “My kingdom, my rules,” and because of her “cruel” behavior, she must find a new home. It’s one of the few times we see Beth vulnerable.

● "GRASS ON THE STREETS AND WEEDS ON THE ROOFTOPS"

Season 4, Episode 10

WHY IT'S GREAT Rip and Beth marry after she kidnaps a priest at gunpoint. Beth forces Jamie to make a choice after she learns his father orchestrated the attacks on the family. He picks the option that saves his own skin.
KEY MOMENT After Jamie kills his biological father, Beth snaps a photo as he's disposing of the body at the "train station." She tells her father that they now "own him," and John gets his "disappointment" of a son back.

Clockwise from top left: Jamie takes aim at his birth father, Garrett (Will Patton); Rip and Beth seal their marriage with a kiss; John releases Jimmy (Jefferson White) from any debts he owes him and the Yellowstone ranch so that Jimmy can go to Texas with Emily (Kathryn Kelly)

“ONE HUNDRED YEARS IS NOTHING”

Season 5, Episode 1

WHY IT'S GREAT John becomes governor and boasts about doing what's best for Montana. But as he stresses to Beth and Jamie, “We measure every decision against what is good for the ranch. The ranch comes first.” The victory celebration ends swiftly after the pregnant Monica and Tate get into a car crash on the way to the hospital—and she loses the baby.
KEY MOMENT Beth apologizes to Rip for their past. “I was awful to you...and if it is any consolation, I was worse on myself,” she says. But he assures her he's happy. He loves her for his big heart. “And I'm the only one that knows that you have [it].”

“HORSES IN HEAVEN”

Season 5, Episode 4

WHY IT'S GREAT After Beth's bar fight, Jamie makes sure the other woman (who hit on Rip) doesn't press charges. But that's not the start of any good will. Once Beth finds out Jamie has a son, after he stole her chance to have a child by taking her to an abortion clinic that sterilized her, she vows to rob him of fatherhood. John not only pardons Summer (Piper Perabo), but he also makes her his environmental adviser and moves her into his house.
KEY MOMENT Kayce and Monica bury their son. After, John tells Monica that he had a brother for 18 hours and, as his father said to his mother, her son lived a perfect life: “All he knew was you, that you loved him.”

“A KNIFE AND A COIN”

Season 5, Episode 8

WHY IT’S GREAT Jamie calls for John’s impeachment (due to his actions being only in his best interest, not his constituents’). In flashbacks, teen Rip chooses to get the *Y* brand after John tells him it means “you will have a home till the day you die or this ranch is no more.”

KEY MOMENT After Jamie tells Beth about the “train station” (where a “century’s worth of our family’s secrets” is buried), she confronts John. When he doesn’t deny it, she can’t help but think, “If there is a place our enemies go and nobody ever knows they went,” and more importantly, they’ll never come back, “then I think that’s the place for Jamie.”

“DESIRE IS ALL YOU NEED”

Season 5, Episode 9

WHY IT’S GREAT John Dutton is dead, and nothing will ever be the same. The first episode following star Kevin Costner’s unexpected exit from the series reveals how the Dutton patriarch died—by a gunshot to the head in the bathroom of the governor’s mansion. Beth doesn’t believe it’s a suicide, and the tragedy sets the stage for the last half of the series’ final season. The episode ends on the heartbreaking image of Beth collapsing into Rip’s arms.

KEY MOMENT “Go look him in the eye,” Beth tells Kayce, who starts to believe she’s right that Jamie is involved in their father’s death. “Then come home and help me decide how to kill him.”

“LIFE IS A PROMISE”

Season 5, Episode 14

WHY IT’S GREAT Everything—going back to the Duttons’ beginnings in prequel series *1883*—comes full circle. Kayce fulfills the legacy of returning the land to the Native Americans, selling it for $1.25 an acre to Thomas Rainwater, who promises to preserve it. John Dutton is buried, and Beth, after buying a new ranch for herself and Rip, at last has the long-brewing, bloody brawl with Jamie that ends with her plunging a knife into his stomach. Rip and Lloyd dispose of the body.

KEY MOMENT Kayce, overwhelmed after sealing the deal with Rainwater for the land, walks away in tears. Monica hugs him close. “I’m free,” he says.

> I THINK HEAVEN'S RIGHT HERE. SO'S HELL. ONE PERSON CAN BE WALKING THE CLOUDS RIGHT NEXT TO SOMEONE ENDURING ETERNAL DAMNATION. AND GOD IS THE LAND.
>
> —BETH

Life after Yellowstone: In the finale's last scene, Beth and Rip prepare for a brighter future together at their new ranch. "I am happy," Rip says, and Beth smiles. They're home.

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YELLOWSTONE Quiz

1 What did Beth say over John Dutton's casket?

A. "Jamie'll pay for what he did."
B. "I love you, Daddy."
C. "Now you can rest, Daddy."
D. "I will avenge you."

2 Where do the Yellowstone loyalists dispose of bodies, including Jamie's?

A. Utah
B. The train station
C. On Yellowstone land
D. In the river

3 What country music star plays cowboy Ryan's love interest?

A. Faith Hill
B. Miranda Lambert
C. Megan Moroney
D. Lainey Wilson

4 How many deaths is Jamie Dutton responsible for?

A. 4 **B.** 2 **C.** 3 **D.** 1

5 Who kidnapped Kayce and Monica's son Tate?

A. Garrett Randall
B. The Beck Brothers
C. Dan Jenkins
D. Roarke Morris

6 Which of the following shows did *Yellowstone*'s Taylor Sheridan *not* create or cocreate?

A. *Lawman: Bass Reeves*
B. *Lioness*
C. *1883*
D. *Landman*

Only the biggest fans can wear the *Y* brand. Test your knowledge of all things Dutton!

7 What is the name of the fictional Native American reservation bordering the Dutton ranch?

A. Northern Cheyenne Reservation
B. Crow Reservation
C. Broken Rock Reservation
D. Blackfeet Reservation

8 How much does Thomas Rainwater pay for the Yellowstone ranch land?

A. $50,000 per acre
B. $1.25 per acre
C. $30 million total
D. $0

9 The actress playing Teeter is whose daughter in real life.

A. Johnny Carson
B. Kevin Costner
C. Michael Landon
D. Griffin Dunne

10 Kayce served in the military with which unit.

A. Marines Special Forces
B. Navy SEALS
C. Army Rangers
D. Air Force Special Tactics

11 How did John Dutton's wife die?

A. Cancer
B. In childbirth
C. Falling from her horse
D. Car accident

12 What does Beth say to Rip when she proposes?

A. "Build me a bar."
B. "I think heaven's right here."
C. "Challenge accepted."
D. "All I ask is that you outlive me."

13 What company did Beth Dutton work for?

A. Stern, Lockhart and Gardner
B. Schwartz & Meyer
C. Vandalay Industries
D. Sterling Cooper

ANSWERS 1. D, 2. B, 3. D, 4. C, 5. B, 6. A, 7. C, 8. B, 9. C, 10. B, 11. C, 12. D, 13. B

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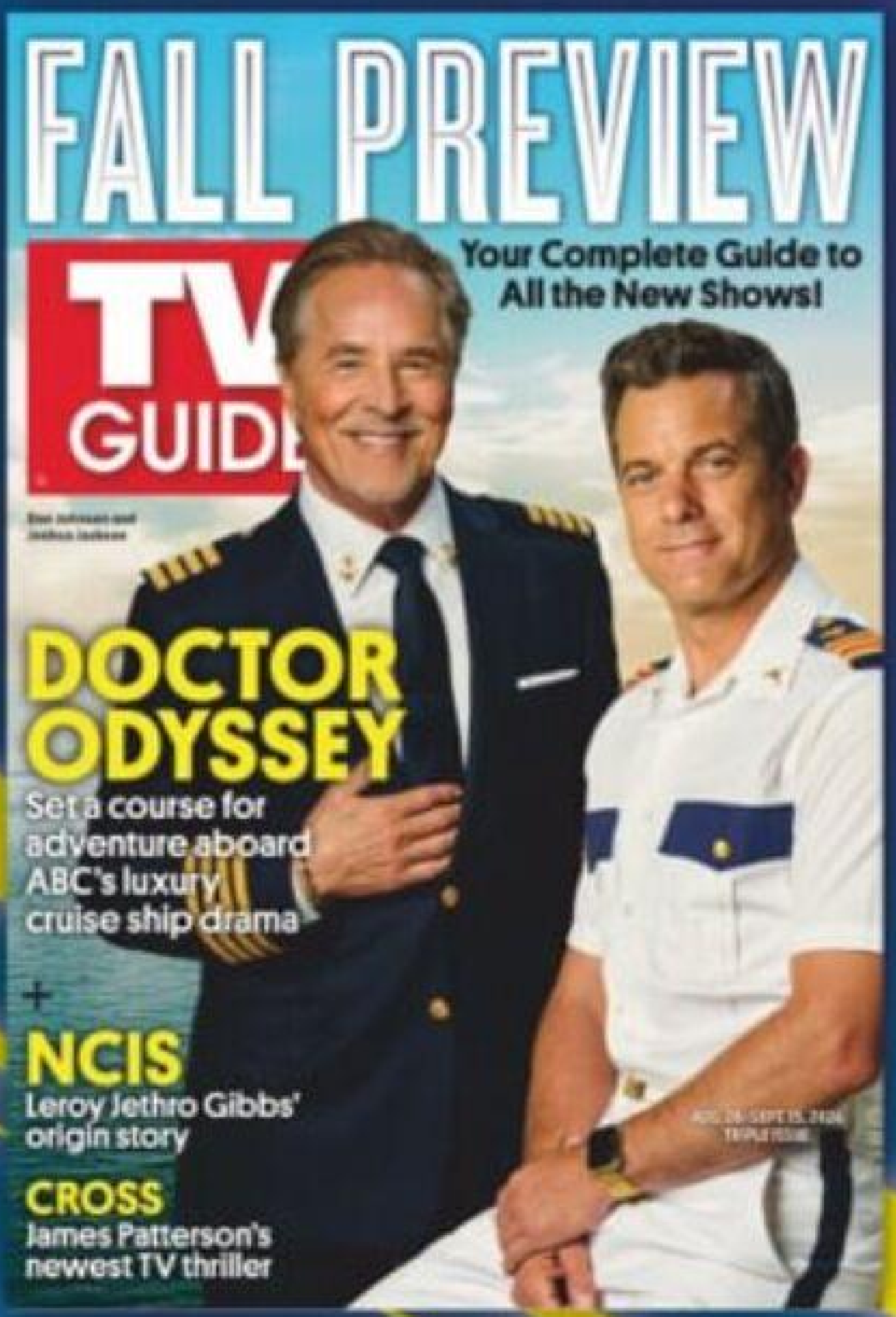
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> “All I ever need is time and you, Beth.” —RIP